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# MUSICAL REVIEW

DEVOTED TO MUSIC AND ART.

Vol. VII.

DECEMBER, 1884.

No. 12

## BEETHOVEN'S LAST COMPOSITION.

NOTTEBOHM, whose access to many of Beethoven's manuscripts enables him to throw light on a considerable number of vexed questions regarding the composer and his labors, gives in his book entitled "Beethoveniana," an interesting opinion concerning three of Beethoven's compositions, each of which has been called his last. The first he mentions is a little piece, in B sharp major, for the pianoforte, published by Schlesinger, in Berlin, under the title "Dernière Pensée Musicale." This composition Beethoven contributed to the souvenir album of a friend, during July, 1818, before the finale of the sonata, Op. 106, was written. Therefore, the title given by Schlesinger is unfounded. The finale of the string quartette, Op. 130, is no doubt the last of Beethoven's compositions published in its original form. The quartette was completed during the month of November, 1826, about four months previous to Beethoven's death. The third composition to be mentioned is a piece, in C major, for the pianoforte, published in 1838 by Diabelli & Co., in Vienna, with the following title and notice:—"Ludwig Van Beethoven's Last Musical Conception. Sketch of the quintette which Diabelli & Co. ordered of Beethoven, and have purchased of his estate." The *Leipziger Allgemeine Zeitung*, page 28, anno 1828, says:—"Diabelli & Co., have purchased Beethoven's last composition, the Sketch for a Quintette, which was begun in November, 1826, but never extended further than twenty or thirty bars." This trifle has not been published as a quintette, but in the form of transcriptions for the pianoforte. It is certain that it was composed during November, 1826, about the same time as the finale, Op. 130; and it becomes of interest to ascertain which of the two is later in point of time. Probably the better opinion is, that the sketch published by Diabelli in 1838 is Beethoven's last musical idea, though the evidence which confirms this belief is purely circumstantial. In looking over Beethoven's manuscripts, Nottebohm finds on the same roll of music-paper which contains the full score to the last movement of *Opus 130 in ink*, the pencil sketch for a part of the quintette, ordered by Diabelli. Beethoven did not live to complete it; and as the sketch, in its original form, was of no practical value, it was transcribed for the pianoforte, and published, as we said above, in 1838, by Diabelli.

## ABOUT VIOLINS.

THE name of the man who first drew a stick across a stretched string should be handed down through all time. In a sense, he was the first fiddler, though, probably, he did not know it; for innovators are often unconscious folk. But this unknown man carried out a great principle, the foundation principle of all bow instruments. Although, to his misfortune, he is unknown, we have information enough as to the first bow instruments to show us that the idea of a string vibrating over a hollow body was early understood, and probably used long before this first fiddler's day. For our purpose, it suffices to go back to the Welsh *Crwth*, the *Crooth*, now called the *Crowd*. In its first shape, it seems to have been a box-like body with a large aperture for the finger hand at one end, over which aperture the strings were stretched from the farther extremity of the box. Sound holes in the belly released the tone. Played first with three strings twanged by the fingers, the addition of a finger-board brought about a larger number of strings and the bow. In this latter instance, our first fiddler may have been influential. At any rate, in 1400 various bowed instruments were known in

Europe, all of which came from the *Crwth*. We mention, too, the Anglo-Saxon fiddle, *fithle*, pictured in a manuscript of the eleventh century, which was pear-shaped, pierced by a hole for the finger-hand, and by sound holes, and was played with a bow. This *fithle*, and the *vielle*, the *rota*, and the rebec paved the way for the violin of our day. The viol, played on the knee, the *viol di gamba*, played between the knees, and other viols, are the links in the connecting chain. At last, the French, toward the sixteenth century, reduced the viol and made the violin, which new instrument underwent many little changes under the hands of experimenting workmen in several lands. Although a story of the development would be exceedingly interesting, for brevity's sake, and that we may consider the instrument as it affects our day, we pass over many years, and take the violin when its general form had become established.

The fame of Italian art lies not alone in painting nor architecture. Among other Italian artisans, those men who brought violin making to the final excellence of the Stradivarius instrument were artists as consummate, if not so broad, as Michel Angelo, Rafael, or Titian. They are divisible into five schools. Gaspard di Salo, Maggini, and Mariani represent the school of Brescia (1520-1620); the Amatis, the Guarnerius, Antonius Stradivarius, and Carlo Bergonzi, that of Cremona (1550-1760, and even later); Testore, Grancino, etc., the Neapolitan school (1680-1800); Gabrielli, Techler, Anselmo, the Florentine school (say 1680-1760); and, lastly, Domenicus Montagnana and Sanctus Seraphim, two great men, represent the school of Venice (1690-1764).

Brescia was the birthplace of the true violin, of the *bona fide* article; and the father of this true violin was Gaspard di Salo, although Gaspard Duiffpruggar, a contemporary, seems to have some claims. Gaspard di Salo was a great experimenter. All noted makers were this in a measure. But di Salo was a pioneer, and opened the way for the Cremonese masters. He used a fine-grained wood—pear-wood; he cut a bold and long F hole, with rather sharp curves at the ends. Though lacking the later loveliness of line, his violins give an idea of their maker's good eye and of his boldness. Although we here mention the violin only, we would say that he experimented so fearlessly as to make at the same time flat violins and high-bellied violoncellos. Di Salo, who worked from 1550 to 1610, was followed by Giovanni Paolo Maggini, born 1590, died 1640,—who may have been his pupil. A broad, bold outline, a large size, a flat form, and a full tone, which is telling and carries splendidly, mark Maggini's work. He also used double purfling. Skipping Mariani, a lesser man, we turn to the founder of the Cremonese school.

The birthday of Andreas Amati is not well known. It is somewhere between 1520-25. His master is also unknown. A similarity in workmanship to Di Salo has led many to believe him to be Di Salo's pupil. This is not sure, however. The cut of the hole shows Brescian influences. A high model gave Andreas' violin a sweet but not powerful tone. He used a golden varnish, and the whole family after him did so.

Antonius and Hieronymus (Jerome), Andreas's sons, originated the "Amati model." But the brothers showed different traits. Anthony improved his father's model by flattening the top. He turned out equally good work. Jerome, with innate and restless genius, pushed ahead. An increase in tone and a change in the shape of the F hole are ascribed to him. Both brothers were good workmen; both used excellent wood and their father's varnish, and the violins which left their hands form in a sense the first of a new and higher order. Nicholas Amati, the great Amati, son of Hieronymus, who died in 1638—Anthony died in 1633-35,—made some of the most beautiful of violins. Inheriting his father's genius, he worked for

years, trying this, trying that. Connoisseurs say they can follow his growth and change of ideas, which is no doubt true; for his instruments show varied treatments of the fundamental principles of the violin. Working away from and beyond Jerome, his father, he at last produced the "grand Amatis," instruments of wide fame, whose elegance is the joy of amateurs. The belly is somewhat raised under the bridge, and falls away into a slight groove near the purfling. The corners are exquisite. Despite the beauty and grace of Nicholas's work, his violins have a bold strength; there is a vigor in their lines unknown to the other Amatis. Splendid wood is another prominent factor. Nicholas left a son, Hieronymus, whose works are rare and show a decline.

The Cremonese school is famous for having two pioneers. Both bore the name of Andrew. One was Andrew Amati, the other was Andrew Guarnerius.

Born 1630, dying 1695, this individual worked with the great Stradivarius as an apprentice in Nicholas Amati's shops. This companionship has given him some fame, but his works are also excellent. His son, Joseph, like other sons just mentioned, surpassed his father. Petrus, another son, born 1690, showed originality, great workmanship, and used a superb transparent varnish—sometimes gold, sometimes pale red. Joseph, who died 1730, also used a rich varnish, often clotted from thickness. The "great Guarnerius"—every family had its great maker, it seems—was born of a non-violin making Guarnerius. A strange fact! This Joseph Anthony, who studied we know not where, made workmanship a side affair. He went back to Di Salo, adopted the old sharp-ended hole which others had discarded, and carved mightily for better tone qualities. There is no doubt that his influence on those makers who ranked workmanship with tone-power was salutary. There is no doubt too, that many vainly strove to equal him. He experimented. His first epoch shows rough work, varied forms, and perhaps some haste. Did not genius push within him and drive him on to that splendid second epoch, where we find the master in every particular? The connoisseur, the non-connoisseur, stand dumb before the splendor of the "del Jesu backs." The listener is ravished by the beauty, the splendor of the tone. The third epoch or period, which contains Paganini's violin and others equally famous, shows boldness of design with splendid acoustic proportion. But, in all his works, the genius of the man stands boldly, markedly delineated. He left an individuality which is felt.—BENJAMIN CUTLER in *Musical Herald*.

## CHRISTMAS.

BEFORE another issue the holidays will have come and gone. We therefore wish you in advance "A merry Christmas and a happy New Year!" What are you going to give your wife, sweetheart, son or daughter for a present? If you want pianos, organs, etc., see our advertising columns before you purchase. Is it jewelry, diamonds, etc., call on or write to Mermod, Jaccard & Co., St. Louis. Is it a portrait of yourself? Go without delay to Will De Ford, 710 Olive St. Is it toilet articles, perfumery, etc., do not forget Mellier, 711 Washington Ave. You will need some Christmas cards, etc., Scharr Bros., 7th and Olive, have the largest and best stock in the west. Candy? Of course, candy and yet more candy for the little people. For those call only on Fraser, 602 Olive. Do you want music books? Write to Ditson, their collections are fine—for the little folks get their "Gems for Little Singers". Be sure to send to Kunkel Bros., for Schaeffer-Klein's "Christmas Album" and "last but not least" subscribe for KUNKEL'S MUSICAL REVIEW. If you do this and are virtuous, you will be happy in 1885.



# Kunkel's Musical Review.

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612 OLIVE STREET, ST. LOUIS.

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**P**UBLISHERS, and still more retailers, of music complain of the fact that dry goods dealers and others give away sheet music to their customers as a means of advertising their wares and attracting trade. There can be no doubt that the music trade is injured thereby, and it is certainly of questionable propriety for a house in one line of business to deprive a neighbor in another line, of hundreds of dollars for the sake of increasing its own revenue by perhaps as many cents, but the legality of the transaction cannot be doubted and the discussion of the ethics of the case would have no effect whatever upon the practice in question. But why should not the music stores retaliate? There are a thousand nick-nacks sold by stores that give away sheet music on which the profit is nearly, if not quite, as great as that on sheet music; why should not music stores give these away to those who purchase a certain amount of music, thus fighting the enemy with its own arms? We believe that in not a few cases this would lead to the capitulation of the free distributors of non-copyright sheet music.

## THE PEOPLE'S MUSICAL TASTE.

**M**USICAL people are, we think, altogether too ready to accept the character of the compositions which appear upon concert programmes as a criterion of the taste of those to whom the programmes are addressed, and, because a very perceptible improvement has occurred within the last decade, in the character of the programmes offered, to conclude that the musical appreciation of the general public has made a like advance. A moment's thought, however, should convince anyone that, since the public do not arrange the programmes, they ought neither to be credited with their excellencies nor charged with their defects. What the public do control is their purchase of music—that which they buy is, of course, that which suits their tastes. Here is a practical test, indeed the *only* practical test, of the state of public taste in reference to music. This test we recently endeavored to apply by making diligent inquiry of music dealers, whose experience in the trade covers many years and extends to all the principal cities of the United States, concerning the class of music now most in demand, and from the detailed answers received, we are reluctantly compelled to the conclusion that the improvement in the musical taste of the masses during the last two decades, is little more than an imaginary quantity. Let it not be forgotten that we are now speaking of the mass, for it is a fact not to be denied (and one of the evidences of which may be found in the improved

character of musical programmes spoken of above), that a considerable advance has been made in musical knowledge and taste among American musicians. This fact, although highly satisfactory in itself, when coupled with the stagnation of musical education among the people at large, becomes a source of peculiar danger to the cause of music in the United States, for, if the musical taste of the many remains stationary, or even retrogrades, while that of the few advances with rapid strides, it is but a question of time when the two classes shall be divided by a chasm well-nigh as impassable as that which, in another world, separated Dives from Lazarus. If the musicians, who are the moving power in musical matters, are to exert their power only on and among themselves, who shall move the people? If, so to speak, the locomotive is to be detached from the train it has been drawing, how shall the freight be carried to its destination? Now, if the progress of music among the masses be desirable in itself, if everything which tends to create social castes is to be avoided in a republic, then this threatened divorcement of tastes and interests ought, if possible, to be averted. But how can this be done? As a matter of course, we cannot ask the musicians to come down to the level of "Dem Golden Slippers," the leveling must be upward, and lovers of music throughout our broad land should use every proper means to raise the standard of the people's tastes. But what means do we have at command? The proper amelioration of popular musical programmes is one means which has not been neglected, though its use has not always been judicious, since musicians have too often committed the error of making up programmes of too learned and intricate music, of talking logarithms to people who needed to be taught mental arithmetic, if we may be allowed to use the comparison. The press, and especially the musical press, could do a good deal towards elevating the standard of the popular taste—we say *could* do, because, while more than one of our contemporaries joins us in circulating and commending correct and good music, too many seem to revel in giving pure trash as wide a circulation as possible; so that it may be doubted whether the good done by some musical journals is not nearly offset by the harm done by others. But, after all, here, as in all matters pertaining to popular education, the true moving force must be found in our public school system; there it is that the American people must be educated in music as they are in the other branches of an elementary education. Now, we believe that concerted action on the part of musicians, can bring it about that the study of music shall form an integral part of the ordinary curriculum of our common schools. Already, in our larger cities, music is taught in the common schools with generally satisfactory results; but the larger, and in many respects the better part of our population is to be found in the rural districts, where the teaching of music in the public schools is the exception, and where music is unlikely to be taught, unless it shall first have been made a part of the State system. The State laws ought to require of all candidates for teachers' certificates a knowledge of the rudiments of music, and furnish for the use of the schools collections of music, carefully compiled from the best sources by competent persons, selections which should educate and develop the taste of the youth. This would, in a few years, give us a population with correct musical instincts, capable of appreciating the endeavors of musicians, and competent to form a passably correct opinion of at least the simpler sorts of compositions. Surely, the benefits, both direct and indirect, which would accrue to all lovers of music from such a condition of things, are well worthy of all the efforts which can be made to bring it about.

**V**ERY intelligent observer must have noticed how few of even the better class of public singers are anything more than clever vocalists. In most cases, the voice is there but the soul is absent; the singer is a living music box and nothing more. Whose fault is it? Teachers of singing are continually talking of this, that and the other methods of vocal culture as if *voice* culture were not only one indispensable part of a singer's education, but the beginning, middle, and end thereof. We suspect that such is, in reality, the creed of not a few; while, of those who realize that expression is absent from the singing of their pupils, too many attempt to supply its want by directions, more or less mechanical, which only make matters worse. Are fire and feeling lacking? What a trifle! Paint a fire—let a *tremolo* do the feeling business! How charmingly simple!—and therefore, alas, how common!

After all, the public are most to blame for that condition of things. The false is easily acquired by the many, while the real demands, besides a good organ, (a gift which Heaven vouchsafes to but few) a poetical nature, an innate sense of the beautiful—and that developed by many years of culture. Then, so long as the public seem to be satisfied with the tawdry tinsel of mere vocalism, why should masters and pupils toil night and day to give them the genuine gold of real, artistic singing? We have but little hope of seeing any amelioration in this respect until the public shall compel it by demanding it, and we confess that the outlook for such a reform is anything but promising.

**W**RITER (T. M. Towne) in the last issue of *The Song-Friend*, writing upon the subject of congregational singing, says:

"From a somewhat extensive personal observation and from the testimony of those who ought to be informed on the subject, I have come to the conclusion that congregational singing is on the decline in country towns and villages. In many places the people do not sing at all and in others but little; and there are but few where they have general, hearty singing by the congregation. In large cities a much better state of things prevails. I have been trying of late to ascertain the cause of this decline and will here state my conclusions. Quartet choirs usually kill congregational singing and they are increasing rapidly. I make these statements with candor and from observation. But few, comparatively, of the young singers are acquiring the art of reading music, consequently when the old singers step out of the choir there are not enough others to take their places, thus choirs are dwindling into quartets, or trios even."

If this be so, (and we have no reason to doubt it) it is a confirmation of what we said in our last issue as to the steps of progress in church music in this country. The villages and small towns are going through the same process of evolution as the larger towns and cities, only, as usual, they are a decade or two behind. First the worst of nasalization, then small choirs and finally congregational singing. Pastors have it in their hands, in the large majority of cases to shorten, if not entirely avoid, the transition period. Practice meetings, song services, not of the "highfalutin" concert order, but services in which the hymns the congregation know and love shall be the principal element of the service, would change a silent congregation into a singing congregation in a very few months. Won't somebody try it and tell us the result?

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## THE ORPHANS' CHRISTMAS TREE.

"Come, Sis, don't mind what mother said:  
'Too poor to have a Christmas tree!'  
Just put your hood upon your head,  
Stop crying, now, and come with me;

For when a boy is eight years old,  
Why, don't you know, he's most a man?  
He's not afraid of snow or cold,  
So come along—I have a plan!"

'What is it?' Well, beyond the church,  
Grows many a bush of evergreen—  
And there we'll find, if we'll but search,  
The nicest tree you've ever seen!"

'Can't Santa find the tree himself?'  
Well, Sis, he don't like lazy boys,  
And it's enough the good old elf  
Should bring the candy and the toys.

'But mother meant the gifts,' you fear?  
Why no, it can't be that, because,  
Who loads the Christmas trees, my dear,  
But that good old man, Santa Claus?"

Thus chatting, past the church they  
haste,  
Select their tree and cut it down;  
Then homeward, o'er the snowy waste,  
Beneath the oak-trees gnarled and  
brown.

"John! Santa Claus, he might forget!"  
"Why, Sis, I wonder if he might!  
Then let's ask God that He'll not let  
Him pass us little chaps to-night."

Again they've reached the church, ajar  
Its door, their steps inviting, stands;  
They hear no sound or near or far—  
They kneel and clasp their little hands:

"Please, God, when father lived on earth,  
He knew old Santa Claus, I guess,  
For at the Christmas time of mirth  
Santa brought things to me and Bess.

Now father's gone to live with You,  
Santa might pass us by, perhaps,  
So, Lord, please tell him—please now,  
do!—  
Not to forget us little chaps."

They've left the church, not doubting  
now

That Santa Claus their tree will fill,  
Faith in their eyes, peace on their brow,  
Singing for glee, with right good will.

Then, from a darkened corner, rose  
One who, unseen, had bowed him there,  
To seek relief from earthly woes  
And human doubts, in humble prayer.

He marked the happy children go,  
(Saw them their burden gaily bear,  
Unmindful of the drifting snow)  
The tree for "Santa" to prepare.

He spoke: "I too my trees must find,  
For God to hang His gifts upon,  
Not merely ask to know His mind,  
But learn His will from duties done.

Pray'r is not all our duty here,  
He prays not well who idly stands  
Waiting in doubt or coward fear,  
For some relief at Heaven's hands.

'Faith, hope and love'—root, stem and  
flow'r:

Without the flow'r, no fruit, no seed,  
No vintage from the vine-clad bow'r,  
No grain against the winter's need.

I heard you pray, ye childish lips,  
God willed it thus for purpose wise;  
Your faith shall suffer no eclipse,  
I'll be the envoy from the skies."

That night the widow sat alone,  
Toiling to earn the morrow's bread,  
While fitfully the lamplight shone  
On two small forms in the trundle bed.

A tear stood in the mother's eye  
As she thought of the coming morn,  
The barren tree, the stifled sigh,  
Christmas of mirth and beauty shorn.

A knock, a bundle and a note,  
She never knew from whom they came,  
For this was all the sender wrote:  
"For little John and Bessie Bame."

With sound of bells, the morn awoke,  
The trundle-bed began to stir;  
Two shouts, two bounds—then Johnny spoke,  
Still gazing on the laden fir:



THE ORPHANS' CHRISTMAS TREE.

They've left the church, not doubting now  
That Santa Claus their tree will fill,  
Faith in their eyes, peace on their brow,  
Singing for glee, with right good will.

"I knew that God would send him 'round  
If he did come a little late;  
I thought last night I heard the sound  
Of tinkling sleigh-bells at the gate."

The man arose that morning bright,  
Like clouds, his doubts had vanished then,  
For he had learned the song aright,  
Of "Peace on earth, good-will to men."

I. D. FOULON.

## FROM WHITMAN AND TO WHITMAN.

WALT WHITMAN has been at it again; he has published in the New York *Critic* an ode to the memory of the late Brignoli, which runs as follows:

## THE DEAD TENOR.

As down the stage again,  
With Spanish hat and plumes, and gait inimitable,  
Back from the fading lessons of the past, I'd call, I'd tell and  
own,  
How much from thee! the revelation of the singing voice from  
thee!

(So firm—so liquid soft—again that trem-  
ulous, manly timbre!  
The perfect singing voice—deepest of all  
to me the lesson—trial and test of all;) How through those strains distill'd—  
how the rapt ears, the soul of me  
absorbing  
Fernando's heart, Manrico's passionate  
call, Ernani's, sweet Gennaro's,  
I fold thenceforth, or seek to fold, within  
my chants transmuting  
Freedom's and Love's and Faith's un-  
loos'd cantabile,  
(As perfume's, color's, sunlight's correla-  
tion:)  
From these, for these, with these a hur-  
ried line, dead tenor,  
A wafted autumn leaf, dropt in the closing  
grave, the shovell'd earth,  
To memory of thee.

—WALT WHITMAN.

Now, such things, like small-  
pox, are catching, and our young  
man, inspired by the ode of Whit-  
man, indited the following:

## OWED TO WHITMAN.


As down the page again  
With span-long words, barbaric speech  
quite imitable,  
Back from the fading horrors of thy past,  
I'd call, exclaim, ejaculate, apostro-  
phize, address, remark, admit, con-  
fess, (extrajudicially only, hence you  
still must prove the *corpus delicti*)  
tell and own,  
How much, how many, several, more or  
less, but rather more, from thee thy-  
self—that is, at least I think it is,  
the concatenation of expressions  
outlandish—or rather inlandish,  
sesquipedal, from thee.  
(So stiff—so limber too—again that ratt-  
ling and throwing of words like dice  
—the perfect sausage form of speech,  
verbs like *Wiener-Wurst* connected—  
wond'rous self-swallowing sentences,  
deep, deeper, deepest-deep; like a  
"busted" water pail, bottomless—  
full, so full of nothing.)  
How from rotten corn distilled the mouth  
of me absorbing  
Whisky cocktails, brandy-smashes, stom-  
ach bitters (likewise champagne and  
other wines from the Sect Wine Co.'s  
cellars—see advertisement.)  
I hold thenceforth, heretofore, just now,  
or seek to hold within my—I have  
forgotten what (but maybe you know)  
Johnson's and Jones' and Smith's can-  
openers  
(As musk's and rouge's and gaslight's  
correlation:;:;:?)  
From these, for these, with these,  
another drunk,

Another nail—a whole keg of nails indeed—in thy coffin,  
sweet poet!  
A wafted smell of "rye." Uncork the jug, the little jug, the  
milk jug, that I may write more in this strain  
Unto the praise of thee.

As two such poets were too much for one age and  
country, the young man in question consented to  
die, which he did gracefully, and with the full  
assent of all his friends and relatives, after they  
had heard the effusion. He was buried very deep,  
so that he will probably not write any more for our  
columns, but, though sad, we shall try to survive.



## GOUNOD'S "MORS ET VITA."

OME months ago we published M. Gounod's own sketch of his new oratorio, *Mors et Vita*, written for, and to be produced at, the Birmingham Festival next year. The work since then has been finished, and the full score was recently delivered by the composer to Mr. Milward, of the Birmingham Festival Committee, and Mr. Alfred Littleton, representing the publishers, Messrs. Novello, Ewer & Co. The price paid to the composer for copyright and performing right is the same as that received by him for the *Redemption*—viz.: £4,000, £500 being contributed by the Birmingham Committee for the privilege of producing the work. The subjoined list, showing the division of *Mors et Vita* into parts and numbers, will interest our musical readers:—

Prologue.—(1) orchestral movement; (2) chorus; (3) The Voice of Jesus, bass solo; (4) chorus.


Part 1.—Requiem Mass.—(1) Introit and Kyrie, chorus and four solos; (2) double chorus, unaccompanied; (3) Dies Iræ, chorus; (4) Quid sum miser, four solos and chorus; (5) Felix culpa, soprano solo and chorus; (6) Quærens me, duet, soprano and contralto; (7) Juste Judex, chorus; (8) Ingemisco, four solos and chorus; (9) Inter oves, tenor and solo; (10) Confutatis, chorus and four solos; (11) Lacrymosa, chorus and four solos; (12) Offertorium, chorus and soprano solo; (13) Sanctus, tenor solo and chorus; (14) Pie Jesu, four solos; (15) Agnus Dei and Communion, soprano solo and chorus; (16) epilogue, instrumental.

Part 2.—(2) The Sleep of the Dead, orchestral movement; (2) The Trumpets of the Last Judgment, orchestral movement; (3) The Awakening of the Dead, orchestral movement; (4) The Coming of the Judge, barytone recitative, orchestra and chorus; (5) The Judging of the Elect, barytone solo, orchestral chorus, and soprano solo; (6) unaccompanied Chorale of Angels; (7) The Judging of the Condemned, barytone recitative, orchestra and chorus.

Part 3.—(1) The new Heaven and new Earth, instrumental prelude, and barytone recitative; (2) The Heavenly Jerusalem, orchestra and barytone solo, orchestra, celestial chorus, and full chorus; (3) The Great Voice in Heaven, barytone recitative, orchestra, and chorus; (4) No more Tears, no more Suffering, no more Death, quartet and orchestra; (5) All Things made New, barytone recitative, orchestra, and chorus; (6) Celestial Chorus; (7) Final Hosanna.

Apart from the Requiem Mass and a few extracts from St. Augustine, the words are selected from Holy Writ. Having regard to the difficulty of obtaining a good English translation fitted to the musical declamation, the committee have judiciously decided to have the work sung to the original Latin words. An English version will, however, be published in the programme. It is expected that M. Gounod will himself superintend and conduct the production of his new work.—*London Times*.

## QUALITY OR TIMBRE OF MUSICAL SOUNDS.

F the same note is sung by different human voices, and played on the piano-forte, violin, flute, etc., it does not require a delicate musical ear to recognize that these notes, although of the same loudness and pitch, are nevertheless different from each other. Our ear goes even farther in this direction, and not only distinguishes between violin and flute, but even between one violin and another by a different maker. The difference is very marked, and makes itself felt in a most remarkable manner, in the price of the instrument. Thus, for example, while an ordinary violin costs a few dollars, many hundreds are paid for a good Stradivarius or N. Amati. The same may be said of all musical instruments, although the difference of price is not so great for most of them, as the modern manufacturers are in a position to furnish them in any desired number; while violins increase in excellence and value with their age.

The difference of *timbre* is therefore very important, and very characteristic. In the human voice, which constitutes the most agreeable and richest monotone musical instrument, the variety is immense. There are scarcely any two individuals who have exactly the same *timbre* of voice. *Timbre* and inflection are the safest means we have of recognizing a person.

But the loudness of a note depends on the width, height, and length of the oscillations producing it. It may then be asked, in what two oscillations, of the same width and length, can differ so as to produce so marked a difference as that of *timbre*.

It is not difficult to demonstrate that in the case of a vibrating string the fundamental note is accompanied by its harmonics. With a little attention, and without recourse to special experiments, the presence of the third harmonic may be perceived by the ear alone. The latter becomes especially perceptible when the sound of the string has grown faint, because the fundamental note dies away more rapidly than the third harmonic, and therefore makes it more prominent; also the fifth harmonic is easily perceptible. The second and fourth harmonics are less quickly perceived, because they represent the first and second octaves of the fundamental note, and are easily confounded with it.

The same fact is met with in the strings of a piano-forte. Sounding a somewhat low note—a *c* for example—the octave of the next, *g*, is easily perceived, which is its third harmonic, and the *e* of the next octave, which is its fifth harmonic. The other harmonics can also be heard, but with greater difficulty. The seventh harmonic is wanting, because pianofortes are generally so constructed that the hammer strikes the string almost exactly at the point which corresponds to a node of the seventh harmonic—that is to say, strikes at a seventh of the length of the string, which prevents the formation of a node at that point.

Harmonics are met with also in other instruments; but they are sometimes difficult to perceive, either because they are too much mixed up with the fundamental note, as in the case with the human voice, or because they are too feeble.

A note not accompanied by its harmonics may sometimes be sweet, but it is always thin and poor, and therefore but little musical. This is the case with tuning forks. Even the stopped organ-pipe is almost without harmonics; the result is, that it gives a hollow and by no means agreeable sound, somewhat like the vowel *u*. The harmonics become, therefore, an almost indispensable condition of musical sounds, properly so called. When the fundamental note is accompanied by the lower harmonics 2, 3, etc., it acquires a broad, open, soft character. If, on the other hand, it is the higher harmonics that prevail, the sound acquires a shrill or clanging character—as, for example, in the trumpet, etc.

The richest in harmonics are the sounds of the human voice and of strings, and it is for this reason that instruments of this class are, and always will be, the most musical.

The *timbre* of musical sounds is produced, then, by the presence, in greater or less number and degree, of the harmonics which accompany the fundamental note. A musical sound is always a compound sound, its vibrations are more or less complicated, and it by itself alone constitutes a true harmony, especially if the seventh harmonic be wanting, which does not form a part of our musical system. It follows that in combining two, three, or more musical sounds in order to form a chord, it is not enough that the fundamental notes should bear simple ratios to each other, but it is also necessary that the harmonics should obey this law. Also the resultant notes, which may be formed by all these notes, must enter into the same system of harmony. We can thus formulate a law for harmony not only vaster and more general, but also, as will be hereafter seen, even more simple.

In fact, suppose that there be given the fundamental note 1; the harmonics will be represented by 2, 3, 4, 5, etc., whence the complication of notes will be expressed by,

1, 2, 3, 4, 5, etc.

Suppose that the octave be also given, which is represented by 2, and with it the harmonics of the doubled numbers,

2, 4, 6, 8, etc.

It is seen that, in fact, the octave does not possess a single new note. It only repeats certain of the harmonics of the fundamental note; therefore, by combining together the fundamental note and the octave, the only effect produced is the reinforcement of some of the harmonics already existing in the fundamental note. It follows that the fundamental note and octave cannot strictly be considered as two separate musical sounds; their harmony constitutes one single musical sound of somewhat modified *timbre*. And this is what really takes place in instruments that are rich in harmonics—as, for example, the violin.

Adding the fifth, which is represented by  $\frac{3}{2}$ , to this chord, the harmonics comprised in the fifth itself will be,

$\frac{3}{2}$ , 3,  $\frac{5}{2}$ , 6, etc.

Some of these notes, as 3, 6, etc., are comprised in the fundamental note; but  $\frac{3}{2}$ ,  $\frac{5}{2}$ , etc., are new notes. The chord with the fifth is less perfect than that

with the octave; but we can make it more perfect by adding as a reinforcement the octave below the fundamental note, which is expressed by  $\frac{1}{2}$ , and has for harmonics,

$\frac{1}{2}$ , 1,  $\frac{3}{2}$ , 2,  $\frac{5}{2}$ , 3, etc.

Referring the fifth to this low note, we see that all its harmonics are already comprised in those of the latter; in fact,  $\frac{3}{2}$ ,  $\frac{5}{2}$ , etc., are the third, ninth, etc., harmonics of the fundamental note  $\frac{1}{2}$ . In this way the harmony becomes more perfect. This is the reason why the chord of the fundamental note with the fifth and octave sounds rather hollow and poor, and is considerably improved when the lower octave of the fundamental note is added.

A somewhat similar conclusion is arrived at by adding to this same chord the major third, which with its harmonics is expressed by,

$\frac{4}{3}$ ,  $\frac{5}{3}$ ,  $\frac{15}{8}$ , etc.

These notes do not exist in the fundamental note, but if the second octave below the fundamental note, which is expressed by  $\frac{1}{4}$ , be added, they all become harmonics, though distant ones, of this note.

The conclusion to be drawn from this is that it is necessary to add to the perfect chord of fundamental note, major third and octave, the two octaves below, in order to render it really agreeable. This conclusion agrees with that which experience has taught for a great length of time.

It may appear strange that in the perfect chord the fundamental note and its octaves should occupy four places, while the third and fifth occur only once, and it might appear that in this arrangement there was a want of balance between the different notes.

Certainly this preponderance of the fundamental note would be inexplicable if account was taken only of the simple ratios. The reason becomes evident by the considerations just now made; it is, that in the perfect chord all the notes must be considered as a simple reinforcement of the fundamental note. The perfect chord becomes, in fact a single sound of very musical quality, and with a rich and musical varied *timbre*.

The conclusion is thus arrived at, that chords are so much the more agreeable to the ear, as fewer new notes are added to the fundamental note; in the most agreeable chord of all, the perfect chord, not a single new note is added. This conclusion becomes the more evident, the richer the musical sounds at our disposal are in harmonics. It is also easily explained by the conformation of the ear, which finds a chord the more agreeable the less effort is necessary to understand it.

The *timbre* of musical sounds is not only caused by the harmonics which accompany in different degrees the fundamental note, but also by the more or less distinct noises which are caused by the special method by which the sounds are produced. A string rubbed by a bow always allows the sound of something scraping to be heard; at the embouchure of an organ-pipe, the blowing of the air is heard; in the pianoforte the hammer is distinctly heard as it strikes the string, and so on. Generally speaking, as we are accustomed to hear these noises from our earliest infancy, it is these above all that teach us to distinguish one instrument from another, while the harmonics are unnoticed, although they may be much louder than the noises spoken of.

In fact, if the harmonics that accompany a note on the violin are always the same, as, with the exception of very slight differences, is really the case, there is no reason in practical life to induce us to go farther into the matter, or to analyze and examine as to the extent to which they may be present. It is for this reason that the harmonics remained so long unobserved, and that even now many practical musicians are unacquainted with them, or look upon them as subjective phenomena.

Our ear does not advance in analysis farther than it ought; it obeys, in this respect, also that which appears to be a fundamental law of nature—that is, it obtains its purpose with the least exertion and the least labor possible. It may be easily demonstrated that the ear does not separate notes to the concomitance of which it has been long accustomed. By taking a series of tuning-forks giving the harmonic series, and setting them in action, in a short time their notes become so mixed together as to appear only one note. If, then, another tuning-fork, which by itself gives a good harmony with the fundamental note—as, for example,  $\frac{3}{2}$ —but which is not a harmonic of the fundamental note 1, be set vibrating, the presence of this new note almost immediately disturbs the equilibrium of the harmonics; the ear is then induced to analyze what it perceives, and all the notes are distinctly heard. For the same reason it is very difficult to perceive the har-



monics of the human voice, however numerous and strongly pronounced they may be.

It has been demonstrated that the different vowels pronounced while singing a note, give different harmonics:

The vowel *U* is composed of the fundamental note very strong, and the third harmonic sufficiently pronounced.

*O* contains the fundamental note, the second harmonic very strong, and the third and fourth harmonics slightly.

The vowel *A* contains, besides the fundamental note, the second harmonic feeble, the third strong, and the fourth feeble.

*E* has the fundamental note feeble, the second harmonic rather strong, the third feeble; on the other hand, the fourth is very strong and the fifth feeble.

*I* has very high harmonics, especially the fifth, strongly marked.

These differences, which are easily observed, arise from the forms assumed by the mouth, tongue, and lips in the pronunciation of the different vowels. They are not exactly the same, as they depend on the *timbre* of the voice of the person pronouncing them, on the special character of the language in which they are pronounced, and also on the pitch of the note selected as the fundamental note. This last fact may be understood when it is considered that the mouth itself acts as a resonator of variable form and size. The results, therefore, are complicated, and I will only draw attention to them.

But if it be true that the *timbre* of the vowels is constituted in the way briefly indicated above, we ought to be able to reproduce the different vowels by synthesis, by combining the fundamental note with its harmonics in the proper proportions. This work has been actually accomplished by Helmholtz, who made use for this purpose of stopped organ-pipes, which gave sensibly simple notes. He arranged them according to the harmonic series, and combining them together in the way indicated above, succeeded in making the fundamental pipe speak the different vowels in a clearly pronounced manner. The demonstration is therefore complete, and certainly constitutes one of the great triumphs of science.

#### HYMNS AND THEIR AUTHORS.

**N** FINE hymn is the consummate flower of doctrine. I had rather be the author of the "Rock of Ages," that crown jewel of sacred minstrelsy, than of either of President Edwards' masterly treatises. Charles Wesley did more for Christ when he sang

"Jesus 'over of my soul!"

than if he had written fifty volumes of sound theology. A mere talk about that exquisite hymn a few evenings ago was blessed to the soul of one believer, who had been under a cloud of despondency for months. The hymn itself would be enough to make Wesley's and Calvin's spirits embrace each other before the throne of their Redeemer, and weep that they had ever had a controversy while in the flesh.

Of all the hymns of the cross, the "Rock of Ages" may well be styled the masterpiece. Perhaps the second place should be given to those grand lines of Isaac Watts, which we once heard Mr. Spurgeon read in tones as sonorous as a trumpet—

When I survey the wondrous cross  
On which the Prince of Glory died,  
My richest gain I count but loss,  
And pour contempt on all my pride.

Close beside Watts' glorious hymn belong these tender strains which Cowper sung in one of his inspired hours of joy, when the cloud of melancholy lifted from his soul—

There is a fountain filled with blood.

This hymn is saturated with grateful love for the "dear, dying Lamb." Its author glories only in the cross of Christ, and lifts with trembling hand his crown of adoration, and places it above the crown of thorns on Jesus' brow.

Although Cowper was immeasurably the greatest living poet then in Britain, he confesses that his is but a "poor lisping, stammering tongue" to sing the song of redeeming love. He promises to himself "a sweeter, nobler song" when he gets his well-tuned harp in the grand oratorio of heaven.

To these three hymns of redemption, which sprang from the devout souls of Toplady, Watts and Cowper, America has added a fourth one,

which is worthy to stand in this matchless quartette. It is by far the most precious contribution which American genius has yet made to the hymnology of the Christian Church. The author of it was a native of "Little Compton," in little Rhode Island, and was graduated from old Yale in 1830. Immediately on leaving college, he came to New York and spent a few hours each day in teaching young ladies in a school which stood in the then fashionable quarter of Fulton street, behind St. Paul's Church. In December of that year (1830), over forty years ago, he sat down one day in his room and wrote in his pocket memorandum book four simple verses, which he says "were born of my own soul," and were not written to be seen by another human eye.

He wrote them rapidly, and with his eyes swimming in tears. The first verse reads thus:—

My faith looks up to thee,  
Thou Lamb of Calvary,  
Savior divine!  
Now, hear me while I pray,  
Take all my guilt away:  
O, let me from this day  
Be wholly thine!

He put the memorandum-book into his pocket, and carried it there for two whole years, little dreaming that he was carrying about with him his own passport to immortality. One day, Dr. Lowell Mason met him in the streets of Boston, and asked him to furnish some hymns for the volume of *Spiritual Songs*, which he (Dr. Mason) and Dr. Thomas Hastings were about to publish. The young college graduate drew from his pocket the lines—

My faith looks up to thee.

Dr. Mason went home, and, catching a similar inspiration to that of the author of the lines, composed for them that beautiful tune of *Olivet*, to which the hymn is wedded to this day.

Dr. Mason met the author a few days afterward, and said to him prophetically, "Mr. Palmer, you may live many years and do many good things, but I think you will be best known to posterity as the author of this hymn." The prediction is fulfilled. The man who sung this sweet song of Calvary is still living, and has composed many tender and beautiful poems and discourses; but his devout mind flowered out in one matchless lily, whose rich odors have filled the courts of our God with fragrance.

How many a penitent, while reading or singing this hymn, has looked up to Calvary's cross and found peace in believing! In how many a prayer meeting has it been sung, through tears of holy gratitude!

To how many a sick-chamber and dying-bed has it come, like a strain from that heavenly land which was already in full view! The poetry of the hymn is as perfect as its theology. In its structure it closely resembles the "Rock of Ages." It begins in penitence; it ends in praise. It begins in heart-broken sorrow, and concludes with the most glorious assurance of hope!

In his first verse, the suppliant is represented as bowing before the crucified Savior, and looking up to him, and to him only. He sees none but Jesus. His cry is—

Take all my guilt away!  
His inspiration is—  
Oh, let me from this day  
Be wholly thine!

Before the cross the praying soul obtains strength and a pure, warm and changeless love for his Redeemer. He is filled with a "living fire." He is the new man in Christ Jesus.

But, as he looks forward, he foresees a "dark maze" of trial before him, overhung with clouds of grief that lower black and terrible, and sometimes weep great showers of tears.

Surrounded with these discouraging clouds of confusion and temptation, he shouts out, like one lost in the dark—

Be Thou my guide!  
Bid darkness turn to day;  
Wipe sorrow's tear away.  
Nor let me ever stray  
From Thee aside!

Before him lies one more valley, darker than any passed before. It is that vale in which "ends life's transient dream." Through it rolls death's cold and sullen stream! He already imagines himself in the swellings of Jordan. And, as the floods go over him, he lifts his last victorious voice of sublime trust:—

Blessed Savior! then in love  
Fear and distrust remove;  
Oh, bear me safe above,  
A ransomed soul!

Such is the greatest of American hymns. Is it not the grandest of this century? And, if our readers wish to know and thank its modest author, they have but to go into the "Bible House" in New York, and take by the hand our genial and beloved friend, Dr. Ray Palmer.—*Rev. Thos. L. Cuyler, D. D.*

#### MUSIC IN ST. LOUIS.

It seems, after all, that St. Louis is to be once more without a series of Symphony Concerts. Messrs. Waldauer and Carr, the managers of the Musical Union having announced that their organization would give no concerts the present season. The lack of a suitable hall has been alleged as the cause of the discontinuance of the series, but the whole truth is that not enough subscribers could be secured to make the enterprise safe. We feel chagrined and mortified, that such should have been the case. True, the Musical Union Orchestra was not perfect, but it was good, and rapidly improving; it furnished St. Louis the only means of hearing symphonic works and certainly should have been liberally supported. Undoubtedly, our friend Waldauer might have made his programmes more "taking," and the series of concerts more popular by the introduction of more light music. One solid symphony is as much as the average music lover can stand in an evening, and the majority of our western people are almost brutally frank as well as practical in the way of expressing their likes and dislikes. To work up a set of patrons for Symphony Concerts such as exist in, say, Boston, many of whom do not know a symphony from "Captain Jinks," but who attend Symphony Concerts, because their presence there indicates "culture," would be—we might say has been—impossible in St. Louis. The people tried the Musical Union Concerts, found them too learned and simply withdrew their support. Had Mr. Waldauer given one symphonic work per concert for the musicians and occupied the rest of the time with some of the best specimens of dance-form compositions, etc., for the others, the result might have been different. Yet, some of the wealthy patrons of the enterprise, men of intelligence and education, some of them, ought not to have permitted St. Louis, were it only as a matter of pride, to go without a series of orchestral concerts, such as those that were furnished by the Musical Union. Messrs. Waldauer and Carr have certainly worked faithfully and hard for three long years, and the reward of all their labors for the public good is this. Truly "republics are ungrateful." The outlook is not promising. No one will be likely to undertake the task which these two men, veterans in experience, and young men in energy, have apparently failed in, and it may be years before St. Louis shall again hear a symphony performed by professional home talent.

The local musical season opened on November 13th, with the thirteenth Kunkel Popular Concert. Notwithstanding the fact, mentioned in our last, that this was the thirteenth concert on the thirteenth of the month with a programme of thirteen number, and in spite of the further fact that the police officer detailed to duty there for that evening stated that he had never been on duty at Mercantile Library Hall, but something untoward occurred—the last time he was there, the husband and assistant of a "medium" who was lecturing there, dropping in the agonies of death upon the platform and dying in his arms in the dressing room a minute later—notwithstanding all these ominous circumstances (which we recommend to the consideration of superstitious people) the concert was a great success in every respect and passed off most pleasantly to all concerned. So far as attendance was concerned, hundreds of people had to be turned away, the hall being as full as it could hold. Artistically, the success was all that could be desired. The programme was as follows:

1—Trio in D major, for Piano, Violin, and Cello, (op. 50), *De Beriot*, (a) *Moderato*. (b) *Adagio*. (c) *Rondo*. Messrs. Heerich, Mayer and Kunkel. 2—"Come, Bounteous May," (Quintette), *Spofforth*, Hatton Glee Club. 3—"Ernani, fly with me!" (Cavatina), *Verdi*, Miss Lily Gavin. 4—Piano Solo, "Valse Caprice," *Strelezki*, Mr. Charles Kunkel. 5—"The Watcher," *Geibel*, Miss Adele Laeis. 6—"Strike the Lyre," (Quartette), *Cooke*, Hatton Glee Club. 7—"I cannot say good-bye," (Ballad), *Roeckel*, Mr. Geo. H. Wiseman. 8—Trio in D minor, for Piano, Violin and Cello, (op. 49), *Mendelssohn*, (a) *Andante con moto tranquillo*. (b) *Scherzo, Leggero Vivace*. Messrs. Heerich, Mayer and Kunkel. 9—"Air and Variations," *Rode*, Miss Elise Matthews. 10—Duet, "Give me thy hand," from "Don Juan," *Mozart*, Miss Lily Gavin and Mr. George H. Wiseman. 11—Violin Solo, "Fantasia Appassionata," *Beethoven*, Mr. George Heerich. 12—"The Tar's Song," (Quartette), *Hatton*, Hatton Glee Club. 13—"Tornara," (He will return), Trio for female voices, *Tamburello*, Misses Matthews, Gavin and Laeis.

The two trios for violin, cello and piano, were as near perfection, in execution and expression as it is possible for anything to be. The Hatton Glee Club, a new organization consisting of Messrs. Harry Walker, alto, R. S. Carr, first tenor, W. C. McCreery, second tenor, W. M. Porteous, basso, and Professor Henry Allman, Director, made its first bow before the public, and immediately took a position far ahead of any similar organization in St. Louis. The voices of the individual members are not remarkable, but they sing together as no other quartette we have heard since we last listened to the Boston Temple Quartette. Mr. Allman, under whose training the Hattons have reached this rare excellence has a right to feel proud of his work. The vocal selections were all given in good style. Mr. Heerich's violin solo was played very artistically. We have often heard Mr. Kunkel play better than on this occasion, yet his rendering of *Strelezki's* "Valse Caprice," was finished and artistic. More than half of the programme received *encores* that were too pronounced to be denied.

The first concert of the "West End Quartette," series was given November 25th, at Memorial Hall before an audience of about three hundred and fifty people. The following programme was gone through with.

1—Quartette, "Hark! the Trumpet Callet," *Buck*, West End Quartette. 2—Duet, "A Golden Day," *Campana*, Miss Matthews and Mrs. Bollman. 3—Soprano Solo, "That Traitor Love," *Roeckel*, Mrs. Frank W. Peebles. 4—Quartette, "Serenade," *Frankie*, West End Quartette. 5—Alto Solo, "Absence," *Pease*, Mrs. Pauline Schuler-Bollman. 6—Violin Solo, "Introduction, Andante, Variations and Tarantelle," *Vieuxtemps*, Mr. George Heerich. 7—Quartette, "A Shadow," *Gollmick*, Mrs. Peebles, Mrs. Bollman, Messrs. Dierkes and Saler. 8—Soprano Solo, "A Song of Home," *Maeder*, Miss Elise Matthews. 9—Quartette, "Good Night," from "Martha," *Flotow*, Mrs. Peebles, Miss Matthews, Mrs. Bollman and West End Quartette.



In the first number, Mr. Cooper, the first tenor, went on an excursion, hunting, without success, for some note or other that was somewhere perhaps, but surely not in this composition. The effect may have been pleasant to Mr. Cooper, but it was death to the quartette. In their next number, *Frankie's Serenade*, the West Ends redeemed themselves and secured a deserved *encore* to which they responded by giving in good style, "The Vacant Chair," which, by the way, seems to be the *encore* piece of the West Ends. What appropriateness there is in selecting for an *encore* a funeral composition is a question that puzzles us, though the West Ends may say, in the slang of the day, that it is "none of our funeral"—a fact we admit without regret. The ladies all acquitted themselves creditably. It would not be possible for us to award the highest honors to either of them, though the audience, if we are to judge by the relative amount of applause bestowed, found no such difficulty and selected Miss Matthews as the winner. Mr. Heerich played his selection quite artistically, and was very skillfully accompanied (on a Knabe Grand) by Mr. A. G. Robyn. Mr. Heerich responded with a short unaccompanied piece in which he fell far short of his usual standard. The concert as a whole was good and enjoyable.

The next concert we have to notice is the fourteenth Kunkel Popular, which presented the following programme:

PART I. 1—Chorus, "Gloria" (from 12th Mass), Mozart. 2—Soprano Solo, "Recitative and Aria," (from Stradella), Von Flotow. Miss Laura Beschestobill. 3—Chorus, "Daybreak," Fanning. 4—Bass Solo, "The Monk," Meyerbeer, Mr. Fred. L. Koss. 5—Alto Solo, (Grand Aria) "O, my Fernando," (From La Favorita), Donizetti, Miss Sallie Kilpatrick. 6—Tenor Solo, "Good-Bye, Sweetheart," Hatton, Mr. Joseph C. Melville. 6—Chorus, (Glee), "Merrily Sound the Bells," Hatton. PART II. 8—Chorus, "Lord Ullin's daughter," Jackson. 9—Soprano Solo, "The Flower Girl," Bevgiani, Miss Tillie Fuld. 10—Barytone Solo, "Let me like a Soldier fall, (from 'Maritana')," Wallace, Mr. John H. Robinson. 11—Duet for Soprano and Alto, "Come to the Woods," Alary, Misses Agnes and Mamie Cowen. 12—Piano Solo, "Home, Sweet Home," Gottschalk-Thalberg-Kunkel, Mr. Charles Kunkel. 13—Solo and Chorus, "Pilgrim Chorus," (from Tannhäuser), Wagner, Solo by Mr. George H. Wiseman.

Notwithstanding the fact that this concert took place on Thanksgiving night, the hall was again filled to overflowing. The Chorus has been nearly doubled in number and so far as volume is concerned, was of course, an improvement over that of the first season. Its work was excellent in all the numbers but one, and there it was execrable—we refer to the simple glee "Merrily Sound the Bells," in which attack and expression could not have been worse. This must have been the result of inattention purely, as we know there had been no lack of rehearsal. Miss Beschestobill used fairly a fair voice, but needs much training yet before she can lay claim to be a good singer. Mr. Koss was somewhat hoarse, his upper notes losing as a result. He gave his song in good style, however, and his *encore* piece even better. Miss Kilpatrick sang better than we have ever heard her do before, and gave as *encore* song Kroeger's "Chickadee" with good taste and expression. Mr. Melville pleased the audience who recalled him, when he sang "Over the Hills, Marie." Miss Fuld has a sympathetic voice and sang her song in a musicianly manner, then brought the house down when in reply to its long continued applause she sang "The three young men of Ware." Mr. Robinson did not add to his reputation as a singer by his performance, which was far from satisfactory. He told us afterwards that he was feeling ill at the time, which probably accounts for his failure. The duet by the Misses Cowen was rendered in excellent style, as was also the one they gave as an *encore* and whose title we have forgotten. Mr. Wiseman's voice broke on an upper F., the result of a slight cold undoubtedly, but he sang Wolfram's solo in a truly artistic manner. Of course, the "Home, Sweet Home," variations were a success, and Mr. Kunkel, after vainly bowing again and again in acknowledgment of the applause had to respond with an *encore*—his own "Watersprites Polka," which appeared in the REVIEW some months since.

#### HENRY F. MILLER AND SONS PIANO CO.

THE death, some months since, of Mr. Henry F. Miller, whose skill and energy obtained in a relatively short time a deserved place for his pianos in the front rank of that class of instruments, has led to some changes in the organization of the business. The different interests in the estate have been consolidated into a corporation which has issued the following prospectus:

"Established 1863. Incorporated 1884.

HENRY F. MILLER & SONS PIANO COMPANY.

Organized under the Laws of the State of Massachusetts.

Capital Stock paid in.....\$150,000.

Directors: Joseph H. Gibson, James C. Miller, Henry F. Miller, Walter H. Miller.

President, Henry F. Miller; Treasurer, James C. Miller; Clerk, W. T. Miller; Assistant Superintendent of Manufacture, E. C. Miller. Manufactory at Wakefield, Mass. Warerooms and offices, 611 Washington street, Boston.

The company just organized will continue to extend and develop the splendid business established by its founder, and on the strength of the high reputation enjoyed by the "Miller" piano, will strive to merit the confidence of the musical public and the music trade in the future as the late Henry F. Miller did in the past."

Sons who honor the memory of their father to such an extent as to keep his name as that of one alive in a business association ("Henry F. Miller and Sons Piano Co.," and not as most men would have put it, Henry F. Miller's Sons Piano Co.,) are sure to be united and to win success even where many might find but failure. The new corporation, which is not "soulless," has our very best wishes.



#### OUR MUSIC.

"HEATHER BELLS WALTZ," .....J. Kunkel.

This is a companion piece to "Heather Bells Polka" of the same author, published in this magazine some two years ago. Both are popular compositions—elegant *morceaux de salon*, which need no introduction to the public. We believe, however, that those of our friends who are not yet acquainted with this composition will be grateful to us for presenting it to them in this issue.

"LA CHASSE," (Op. 5, No. 1.).....Josef Rheinberger.

There is nothing new about this composition but the work of its editor—but that is quite enough for the lovers of the best editions. This is one of the numbers of "Kunkel's Royal Edition" of the best piano compositions. It is hardly necessary to tell our readers that this composition belongs to the repertoire of all eminent pianists and that, aside from its musical interest, it is an excellent study.

"ON BLOOMING MEADOWS," (Waltz-Duet by Julie Rivé-King,).....Carl Sidus.

This is a simplification and four hand arrangement of Madame King's famous concert waltz—one of the very few which Theodore Thomas has had orchestrated and performed by his orchestra. Of course, it is less effective in its simplified form, but Carl Sidus has simplified skillfully and has once again placed both teachers and the younger class of players under obligations for an easy piece that is at once as effective as possible with the means used and musicianly in its construction.

"OLEANDER BLOSSOMS GALOP,".....C. T. Sisson.

Another one of Mr. Sisson's charming set of easy piano works composing the "Oleander Blossoms" series. It needs but to be played to be liked, therefore try it, and have your friends do the same.

"BEDOUIN SONG,".....E. R. Kroeger.

This is one of the songs that will live. It is not an easy song to sing well, but in the hands, or rather in the mouth, of a musician, say a barytone, endowed with a good voice, dash and sentiment, and with an accompanist who will not "slobber over" the accompaniment, it is one of the most effective and at the same time really meritorious works written in many a day in this or any other country—a song which can fairly be classed in the same category as Schubert's "Erl King," though, of course, differing widely from the "Erl King" in many respects, as it necessarily must, since there is no resemblance between Goethe's and Taylor's texts.

The pieces contained in this issue, cost in sheet form:

"HEATHER BELLS WALTZ".....J. Kunkel \$ 75

"LA CHASSE" (Op. 5, No.)..Josef Rheinberger 50

"ON BLOOMING MEADOWS," (Waltz Duet) Arranged and simplified for Julie Rivé-King.....Carl Sidus 60

"OLEANDER BLOSSOMS GALOP"....C. T. Sisson 35

"BEDOUIN SONG".....E. R. Kroeger 75

TOTAL.....\$2 95

#### NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

#### Kunkel's Royal Edition

Of DUVERNOY'S ECOLE DU MÉCANISME Op. 120, in two books, each \$1.00.

#### JULIE RIVÉ-KING'S

Great Edition of LISZT'S TANNHAUSER MARCH \$1.50.

This edition is the finest ever published. The annotations, *ossias* and phrasing, it contains will be a revelation to pianists who play this piece as published heretofore.

"FRAGRANT BREEZES," Rivé-King..... 60

"SUPPLICATION," Rivé-King..... 60

#### KUNKEL'S ROYAL EDITION

Of Standard Piano Compositions with revisions, explanatory text, *ossias*, and careful fingering (foreign fingering) by Dr. Hans Von Bulow, Dr. Franz Liszt, Carl Klindworth, Julie Rivé-King, Theodor Kullak, Louis Kohler, Carl Reinecke, Robert Goldbeck, Charles and Jacob Kunkel, and others.

A Starry Night.....	Sidney Smith	\$ 75
La Baladine.....	Ch. B. Lysberg	75
Warblings at Eve.....	Brinley Richards	50
Monastery Bells.....	Lefebure Wely	50
Return of Spring.....	Theodore Malling	75
Spinnerlied.....	Wagner-Liszt	1 00
Spinnerlied.....	Litolf	75
Helmweh (Longing for Home).....	Albert Jungmann	35
Chant du Berger.....	M. de Colas	40
L'Argentine Mazurka (Silver Thistle).....	Eugene Ketterer	75
Bonnie Doon and Bonnie Dundee (Fantasia).....	Willie Pape	75
Nocturne in D flat (Bleeding Heart).....	Dahler	60
Grand Galop de Concert.....	E. Ketterer	

#### PREMIUMS

—TO—

#### KUNKEL'S MUSICAL REVIEW

Every yearly subscriber to KUNKEL'S MUSICAL REVIEW will, upon sending ten cents additional to prepay postage, receive as a premium either

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Kunkel Bros. Album of Music, 64 pages......25

Subscribers for six months receive either of the Kunkel Parlor Albums, No. 1 or 2.

These Albums contain \$52.00 worth of music in sheet form. Send for catalogues containing contents, and other premiums offered.



# HEATHER BELLS WALTZ.

JACOB KUNKEL.

Vivo. M M  $\text{♩} = 100.$

First system of musical notation. Treble and bass staves. Treble staff features a melodic line with many beamed sixteenth notes and fingerings (e.g., x 1 x 2, 4 2 4 2 1 x). Bass staff features a simple accompaniment with eighth notes. Dynamics include *f* and *P*. An *echo.* marking is present above the treble staff. Pedal markings (*Ped.*) and asterisks (\*) are at the bottom.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with various fingerings (e.g., 4, x 1 2 1, 4 3 2 1). Bass staff continues the accompaniment. Pedal markings (*Ped.*) and asterisks (\*) are at the bottom.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line with various fingerings (e.g., 4, x 1 2 1, 4 3 2 1). Bass staff continues the accompaniment. Pedal markings (*Ped.*) and asterisks (\*) are at the bottom.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with various fingerings (e.g., 4, x 1 2 1, 4 3 2 1). Bass staff continues the accompaniment. Dynamics include *p*. Pedal markings (*Ped.*) and asterisks (\*) are at the bottom.



First system of piano music. The treble staff features a complex melodic line with many slurs and fingerings (e.g., 4, 3, 2, 1, x, 1, 2, 1, 4). The bass staff provides harmonic support with chords and single notes. Pedal markings are present below the staff.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Second system of piano music. The treble staff continues the melodic development. The bass staff has a steady accompaniment. Dynamics include *p* and *ff*. Pedal markings are present.

*Ped.* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Third system of piano music. The treble staff shows more intricate fingerings. The bass staff accompaniment is consistent. Dynamics include *p*, *f*, and *ff*. Pedal markings are present.

*Ped.* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Fourth system of piano music. The treble staff continues with complex patterns. The bass staff accompaniment is consistent. Dynamics include *p* and *ff*. Pedal markings are present.

*Ped.* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Fifth system of piano music. The treble staff features a melodic line with a *tr* (trill) marking. The bass staff accompaniment is consistent. Dynamics include *p* and *f*. Pedal markings are present.

*Ped.* *Ped.* \*



First system of musical notation, measures 1-8. Treble and bass staves with complex fingerings and pedaling.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Second system of musical notation, measures 9-16. Treble and bass staves with complex fingerings and pedaling.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Third system of musical notation, measures 17-24. Treble and bass staves with complex fingerings and pedaling.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Fourth system of musical notation, measures 25-34. Treble and bass staves with complex fingerings and pedaling.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

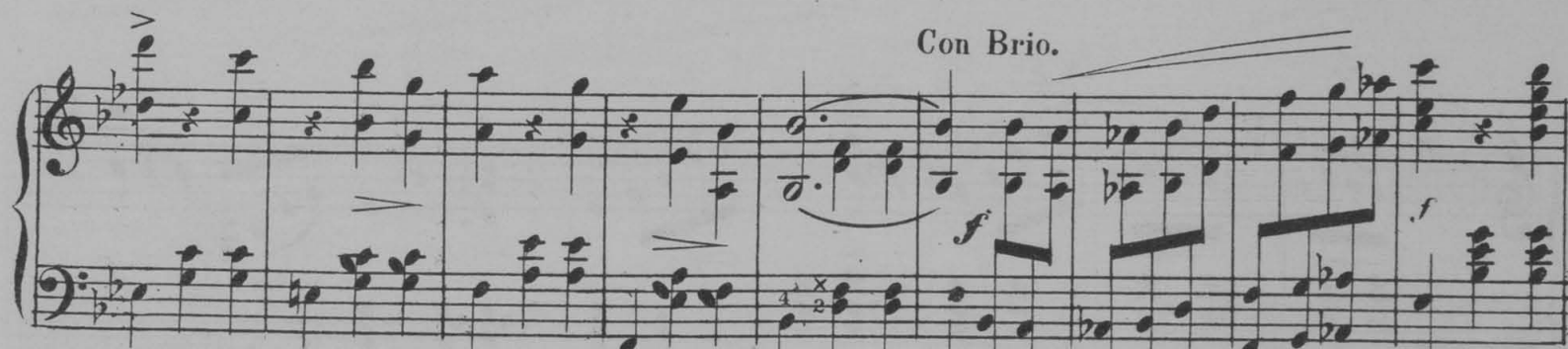
Fifth system of musical notation, measures 35-42. Treble and bass staves with complex fingerings and pedaling.

*Ped.* \*



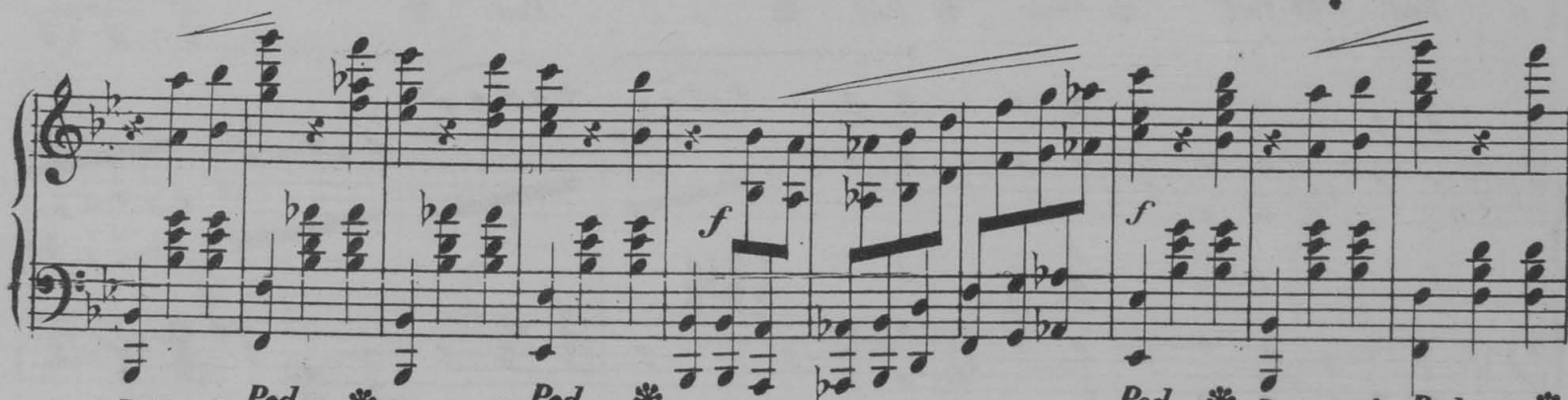


Ped. \*



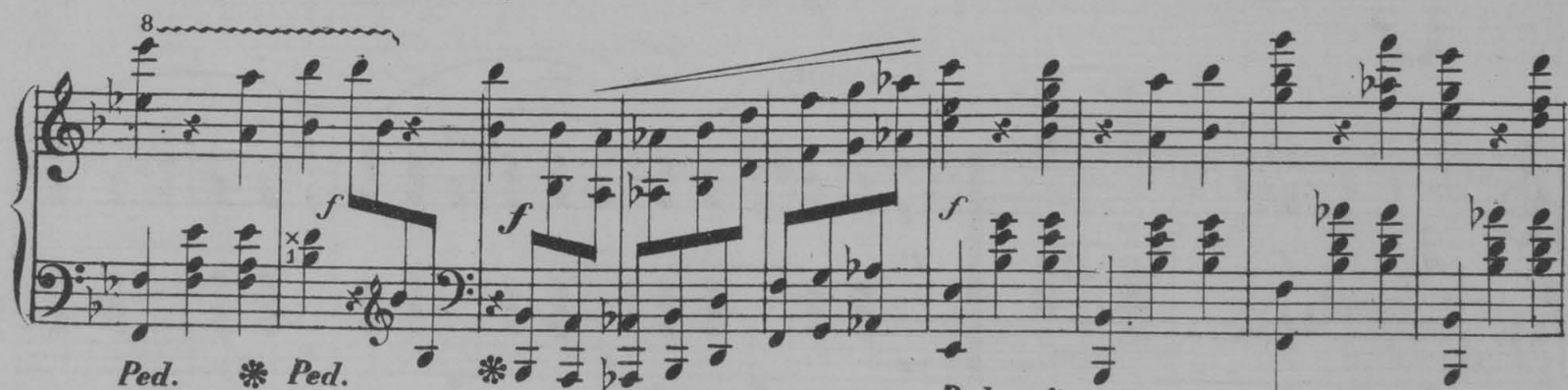
Ped. \* Ped.

Ped. \*



Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \*



Ped. \* Ped.

Ped. \* Ped. \* Ped. \* Ped. \*



Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped.



Ossia.

This system contains the first staff of music. It features a treble and bass clef with a key signature of two flats. The music includes various ornaments, slurs, and fingerings. A 'Ped.' marking is present below the staff.

Ped.

Pedale ad lib:

This system contains the second staff of music. It continues the musical piece with similar notation and includes a 'Ped.' marking.

Ped.

This system contains the third staff of music. It features a treble and bass clef with a key signature of two flats. The music includes various ornaments, slurs, and fingerings. A 'Ped.' marking is present below the staff.

Ped.

This system contains the fourth staff of music. It features a treble and bass clef with a key signature of two flats. The music includes various ornaments, slurs, and fingerings. A 'Ped.' marking is present below the staff.

Ped.

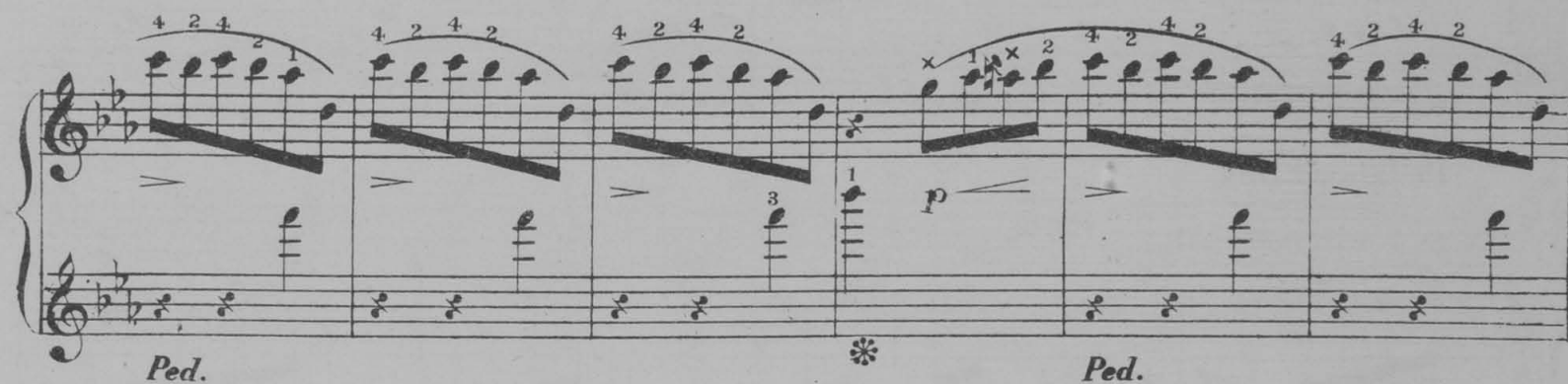
This system contains the fifth staff of music. It features a treble and bass clef with a key signature of two flats. The music includes various ornaments, slurs, and fingerings. A 'Ped.' marking is present below the staff.

Ped.

This system contains the sixth staff of music. It features a treble and bass clef with a key signature of two flats. The music includes various ornaments, slurs, and fingerings. A 'Ped.' marking is present below the staff. The system concludes with a double bar line and a final chord.

Ped.





First system of musical notation. The right hand features a series of sixteenth-note runs with fingerings 4, 2, 4, 2, 1. The left hand has a few chords. Pedal markings are present below the first and fourth measures.

*Ped.* \* *Ped.*



Second system of musical notation. The right hand continues with sixteenth-note runs and includes some trills. The left hand has chords and some sixteenth-note accompaniment. Pedal markings are present below the first, third, fourth, fifth, and sixth measures.

\* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



Third system of musical notation. The right hand features sixteenth-note runs with fingerings 4, 2, 1, 2, 1. The left hand has chords and some sixteenth-note accompaniment. Pedal markings are present below the first, second, third, fourth, fifth, and sixth measures.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



Fourth system of musical notation. The right hand features sixteenth-note runs with fingerings 4, 3, 2, 1. The left hand has chords and some sixteenth-note accompaniment. Pedal markings are present below the first, second, third, fourth, fifth, and sixth measures.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



Fifth system of musical notation. The right hand features sixteenth-note runs with fingerings 4, 3, 2, 1. The left hand has chords and some sixteenth-note accompaniment. Pedal markings are present below the first, second, third, fourth, fifth, and sixth measures.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



First system of musical notation. The treble clef staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and slurs. The bass clef staff contains block chords. Pedal points are indicated by 'Ped.' and asterisks (\*) below the staff.

Second system of musical notation. The treble clef staff continues with eighth and sixteenth notes and slurs. The bass clef staff contains block chords. Pedal points are indicated by 'Ped.' and asterisks (\*) below the staff.

Third system of musical notation. The treble clef staff features more complex rhythmic patterns with slurs and fingerings. The bass clef staff contains block chords. Pedal points are indicated by 'Ped.' and asterisks (\*) below the staff.

Fourth system of musical notation. The treble clef staff has a long slur over a series of notes, with fingerings like 1, 2, 3, 4, 2, 1, 3, 2, 4, 2. The bass clef staff contains block chords. Pedal points are indicated by 'Ped.' and asterisks (\*) below the staff.

Fifth system of musical notation. The treble clef staff continues with slurs and fingerings. The bass clef staff contains block chords. Pedal points are indicated by 'Ped.' and asterisks (\*) below the staff.



# LA CHASSE.

## DIE JAGD.

Revised and fingered by  
Dr. Hans Von Bulow.

*Impromptu.*

Josef Rheinberger. Op. 5. N<sup>o</sup> 1.

*Allegriſſimo* ♩. — 160.

*Allegro* 12/8 — 160.

*f*

*Ped.*

*p*

*f*

*p*

*p*

*Ped.*

*Ped.*



A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef, in 2/4 time. The key signature has one flat (B-flat). The piece begins with a forte (f) dynamic. The melody is primarily in the treble staff, featuring eighth and sixteenth notes, with some triplet markings. The bass staff provides harmonic support with chords and moving lines. There are several dynamic markings: f (forte), p (piano), and f (forte). The piece concludes with a "Ped." (pedal) instruction and a flower symbol. The score is labeled "No. 100" in the top right corner.

This musical score is for a piano piece, likely a waltz, in 3/4 time. The key signature has two flats (B-flat and E-flat). The piece is divided into two main sections: a piano (p) section and a forte (f) section. The piano section features a melody in the right hand with eighth-note patterns and a bass line in the left hand with quarter and eighth notes. The forte section continues the melody and bass line with increased volume. The score includes fingerings (1-5) and articulation marks (accents). Pedal points are indicated by 'Ped.' and a flower-like symbol at the end of the piano and forte sections. The piece concludes with a final cadence in the right hand.

A musical score for a piano piece, marked *una corda.* The score is written on a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked *pp* (pianissimo). The music features a complex melodic line in the treble with many accidentals and a more rhythmic, arpeggiated line in the bass. Fingering numbers (1-5) are indicated for both hands. The score is divided into measures by vertical bar lines.

Measures 1-3 of the waltz. The music is in 3/4 time and G major. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a bass line with eighth and sixteenth notes. Measure numbers 1, 2, and 3 are written above the staff.



*tutte corde.*

First system of musical notation. Treble and bass staves. Treble staff has many accidentals and fingerings (1, 2, 3, 4, 5). Bass staff starts with a forte *f* dynamic. Pedal markings are present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues with complex fingerings. Bass staff has *sf* (sforzando) markings and a *dim.* (diminuendo) marking. Pedal markings are present.

Third system of musical notation. Treble and bass staves. Treble staff has many accidentals. Bass staff has *sfp* (sforzando piano) markings. Pedal markings are present.

Fourth system of musical notation. Treble and bass staves. Treble staff has many accidentals. Bass staff has a *cres.* (crescendo) marking and a forte *f* dynamic. Pedal markings are present.

Fifth system of musical notation. Treble and bass staves. Treble staff has many accidentals. Bass staff starts with a fortissimo *ff* dynamic. The system ends with *rit.* (ritardando) and *ard.* (a tempo) markings. Pedal markings are present.



First system of musical notation. Treble and bass staves. Treble staff has many beamed sixteenth notes with fingering numbers (1-5) above. Bass staff has fewer notes with some beaming. Dynamics: *f a tempo.* in the first measure, *p* in the fifth measure. Pedal markings: *Ped.* under the first measure, and an asterisk (\*) under the fourth measure.

Second system of musical notation. Treble and bass staves. Treble staff continues with beamed sixteenth notes and fingering. Bass staff has some beamed notes. Dynamics: *f* in the third measure, *p* in the seventh measure. Pedal markings: *Ped.* under the fourth measure, and asterisks (\*) under the sixth and eighth measures.

Third system of musical notation. Treble and bass staves. Treble staff has beamed sixteenth notes and some eighth notes. Bass staff has beamed notes. Dynamics: *pp* in the second measure, *f* in the fourth measure, *mf* in the eighth measure. Pedal markings: *Ped.* under the seventh measure, and an asterisk (\*) under the eighth measure.

Fourth system of musical notation. Treble and bass staves. Treble staff has beamed sixteenth notes. Bass staff has beamed notes. Dynamics: *cres.* in the first measure, *accel.* in the third measure, *ff* in the fourth and sixth measures. Pedal markings: *Ped.* under the fourth measure, and asterisks (\*) under the sixth and eighth measures.

Fifth system of musical notation. Treble and bass staves. Treble staff has beamed sixteenth notes. Bass staff has beamed notes. Dynamics: *ff* in the sixth and eighth measures. Pedal markings: *Ped.* under the eighth measure, and an asterisk (\*) under the ninth measure.



# ON BLOOMING MEADOWS.

Concert Waltz by Julie Rive King.

Carl Sidus Op. 72.

Tempo di Valse 3/4 - 80.  
Cantabile.

Secondo.

The musical score is written for piano and bass. It consists of six systems of staves. The first system is marked *p*. The second system is marked *mf*. The third system is marked *mf* and includes a *Ped.* marking. The fourth system is marked *mf* and includes a *Ped.* marking. The fifth system is marked *p* and includes a *Ped.* marking. The sixth system concludes the piece.



# ON BLOOMING MEADOWS.

Concert Waltz by Julie Rive King.

Carl Sidus Op. 72.

Tempo di Valse 3/4 - 80.  
Cantabile.

Primo.

The musical score is written for piano and violin. It begins with a piano introduction marked *p*. The first system shows the piano part with a *mf* dynamic and the violin part with fingerings. The second system continues with *mf* dynamics and includes pedal markings. The third system features a *f* dynamic and more complex violin passages. The fourth system returns to a *p* dynamic and includes a repeat sign. The fifth system continues with *p* dynamics and includes a repeat sign. The sixth system concludes the piece with a final cadence.



*Repeat Trio to Fine, then repeat from beginning to Trio.*

Primo.

Trio

Repeat Trio to Fine, then repeat from beginning to Trio.



## OLEANDER BLOSSOMS GALOP.

*Tempo di Galop.*

C. T. SISSON.

First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Time signature: 2/4. The piece begins with a piano (*p*) dynamic. The melody in the treble staff features various fingerings (1, 2, 3, 4) and includes a trill marked with an 'x'. The bass staff provides a steady accompaniment with eighth notes.

Second system of musical notation. Treble and bass staves. The melody continues with more complex fingerings and a trill. The system concludes with a repeat sign and a *ritardando* (*rit.*) marking, followed by a *ritardando* (*rit.*) marking.

Third system of musical notation. Treble and bass staves. The tempo marking *Con brio.* is present. The melody is marked with a forte (*f*) dynamic. The system ends with a *ritardando* (*rit.*) marking and an asterisk (\*).

Fourth system of musical notation. Treble and bass staves. The melody continues with a forte (*f*) dynamic. The system ends with a *ritardando* (*rit.*) marking and an asterisk (\*).

Fifth system of musical notation. Treble and bass staves. The piece concludes with a piano (*p*) dynamic. The melody features various fingerings and a trill. The system ends with a *ritardando* (*rit.*) marking and an asterisk (\*).

**Trio. 1**

The musical score is written for piano and consists of six systems of staves. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#). The piece begins with a 'Trio. 1' marking. The first system includes a 'Red.' marking and an asterisk. The second system includes a 'Red.' marking and an asterisk. The third system includes a 'Red.' marking and an asterisk. The fourth system includes a 'Red.' marking and an asterisk. The fifth system includes a 'Red.' marking and an asterisk. The sixth system includes a 'Red.' marking and an asterisk. The piece concludes with first and second endings. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). Fingerings are indicated by numbers 1-4. There are also markings for 'Red.' and asterisks.



# Bedouin Song.

BEDUINEN-LIED.

Words by Bayard Taylor.

Ernest R. Kroeger.

*Vivace.* ♩ - 144.

*p* *mf*

*cres* *cen* *do*

*ff*

*Ped.*

*Aus der Wü - ste komm'ich zu dir - - - - Auf dem Ross voll feur'gem Mut - - - - ; Ich*  
*mf Con passione.* *f*

From the desert I come to thee - - - - , On a stal - lion shod with fire - - - - I

*f* *p*

*komm'....., Ich komm'.....! Ich komm' zu dir, zu dir.....! Aus der*  
*mf*  
come....., I come....., I come to thee, I come....., From the  
*dim.*

*Wü - ste komm' ich zu dir..... Auf dem Ross voll feur'gem Mut..... Ich komm'..... Ich*  
*cres. f*  
desert I come to thee....., On a stal - lion shod with fire..... I come..... I

*komm'..... Ich komm' zu dir, zu dir.....! Ich komm'..... ich komm'..... Ich*  
*f*  
come....., I come to thee, I come....., I come....., I come....., I

*komm' zu dir, zu dir.*  
*mf*  
come to thee, I come. From the  
*ff*  
*Ped. \** *Ped. \**



Wü - ste komm'ich zu dir..... Auf dem Ross voll feur'gem Mut.....! Und der Wind holt mich nicht

desert I come to thee....., On a stal - lion shod with fire....., And the winds are left be -

ein In dem Flu - ge mei - ner Glut.....! Ich komm'..... Ich dim.

hind In the speed of my de - sire..... I come..... I

komm' zu dir zu dir..... Ich komm'..... Ich komm' zu dir, zu

come to thee, I come..... I come..... I come to thee, I

dir..... Ich komm' zu dir, zu dir..... Ich komm' zu dir, zu dir..... Ich

come....., I come to thee, I come..... I come to thee, I come..... I

accel.



*komme' zu dir, zu dir*  
*ff*  
come to thee, I come  
*ff con fuoco.*  
Ped. \*

*ff* *rallentando.*  
Ped. \*

*Oeff-ne dein Fenster und sieh, In der Mittnacht hör mein Flehn! Ich*  
*Piu Moderato. - 92. teneramente.*  
*p*  
Un-der thy win-dow I stand And the mid-night hears my cry: I  
*Piu Moderato. - 92.*  
*pp armonioso.*  
N N N N

*lieb dich, ich lieb nur dich. Mit der Glut, die nie wird ver-gehn:*  
*accel.*  
love thee, I love but thee With a love that nev-er shall die.  
*mf accel.*

*Oeff-ne dein Fenster und sieh, In der Mitternacht hör mein Flehn! Ich*  
*f*  
 Un - der thy win - dow I stand... And the mid - night hears my cry ..., I

*pp*

*lieb dich, ich lieb nur dich. Mit der Glut, die nie wird ver - gehn: Bis die*  
*Con passione. mf*  
 love thee, I love but thee, With a love that nev - er shall die... Till the

*mf accel.*

*Son - ne kalt Und die Ster - ne alt Bis des*  
*cres - cen - do*  
 sun grows cold..., And the stars are old..., And the

*mf cres. e stringendo.*

*letz - ten Ge - richts Trom - pet' er - schallt. Aus der*  
*ff*  
 leaves of the judg - ment book un - fold! From the

*ff poco a poco. ritard.*



Wü - ste komm'ich zu dir..... Auf dem Ross voll feur - gem Mut.....! Und der  
*Molto vivace.* *f*

desert I come to thee....., On a stal - lion shod with fire....., And the

Wind holt mich nicht ein In dem Flu - ge mei - ner Glut.....! Ich  
*mf*

winds are left be - hind In the speed of my de - sire..... I

komm'..... *f* Ich komm' zu dir, zu dir..... *dim:* *mf* Ich  
come..... I come to thee, I come..... I

komm'..... *f* Ich komm' zu dir, zu dir..... *dim:* *p* Ich  
come..... I come to thee, I come..... I

*komm' zu dir, zu dir* ..... *Ich komm' zu dir, zu dir.* *Ich komm' zu dir, zu*

*come to thee, I come* ..... *I come to thee, I come.* *I' come to thee, I*

*cres.* *f*

*Ped.*

*dir* ..... *Ich komm'* *Vivacissimo.*

*come.* ..... *I come.*

*ff* *sf* *fff*

*Ped.*

*Ped.*

*fff* *f* *fff*

*Ped.*



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## CORRESPONDENCE.

BOSTON.

Boston, November 20, 1884.

EDITOR KUNKEL'S MUSICAL REVIEW:

If I still continue to speak only of Symphony, you will understand that this is a condition of things only to be expected in Boston.

The Boston Symphony Orchestra, furnishes us our weekly Symphony with ceaseless regularity, and the average Bostonian now rises with an overture and goes to bed with a fugue. The symphonies since my last letter have been the No. 1 of Beethoven, the B flat Symphony of Schumann, and the last one by Brahms. We have the Beethoven Symphonies given us regularly once a year, just as regularly as the boys at Mr. Squeer's school got their brimstone and treacle. I, for one, rebel. I am sure that I will yield to no one in reverence for Beethoven, but when the first Symphony pushes out equally interesting works by the moderns, one may consistently raise an objection. We need the third, the fifth, the seventh, the eighth, and ninth, as often as they are given, and the regular routine of the whole nine, would be good if it did not do an injustice to modern composers. The Symphony was splendidly played, and I especially admired the clearness of the last movement. The Schumann Symphony in B flat is the master's freshest, best and most genial work. He wrote it just after he had won the hand of Clara Wieck, and the joy of his life—too brief, alas! and the beauty of the spring (during which season he composed the most important parts of the work) are apparent throughout the entire composition. No wonder he called it a "Spring Symphony." I scarcely felt pleased with the performance of the first movement. It went so rapidly that some of the figures were blurred. The *largo* was perfect however. In the last movement the conductor evidently wanted to take the tempo only moderately fast, while the violinists tried to run away and make it *allegro molto*. It was difficult for Mr. Gericke to curb their impetuosity; he was right however, in his idea of the tempo. The Germans always take this movement moderately, and Schumann himself often said of it—"Not too fast." He intended it to picture "Spring's Farewell," and the lightness of the chief theme, thrust aside by the earnest, scale figure of the deeper strings is a very characteristic part of the tone picture. Of the Brahms Symphony I need say very little. I have described it to you from Copenhagen, but this was the better performance of the two. The *allegretto* seems to me the finest portion of the work, the *andante* the most melodious and popular. The whole work only takes half an hour in performance, and yet contains some points of development that are as effective as any in its two larger predecessors. The soloists of these concerts were Miss Juch, Messrs. Sherwood and Giese, all of whom (if I except Miss Juch's *portamento* in reaching high notes) were excellent, and deserved only commendation.

It is pleasing to find the audiences becoming more and more profoundly critical. If this goes on the professional critic may soon exclaim "Othello's occupation gone." But I can reveal the secret of it all. The city is full of musical lecturers, and the Bostonian is only retelling the information received at wholesale at the analyses and historical lectures of Prof. Paine, Messrs. Lang, Chadwick and others. The New England Conservatory of music, of course, is not behind in an educational matter like this. In fact this institution has had regular symphonic analyses for years, but they have become more popular since the regular Symphony concert occurs each week to emphasize the lecture. Mr. Elson has taken up, thus far, Mendelssohn's Italian Symphony, Beethoven's first Symphony, Schumann's B flat Symphony, and Brahms' F major Symphony. Each analysis has been well attended. The Conservatory has just closed a most prosperous fall term, and the theoretical examinations have shown a higher percentage than ever before, while the quarterly concert shows a similar, gratifying advance in general technical ability. These facts speak well for the advance of America in musical art, for the students at the Conservatory represent every state in the Union. Now if some Mecenases would only endow a series of free scholarships, and some valuable prizes in different branches, we might be on a par with any of the European institutions in the same work.

The club concerts have at last begun. The Cecilia Club gave Schumann's "Paradise and the Peri," at Music Hall, November 17th. I do not think this one of the greatest of Schumann's successes. It has too much unrelieved solo work, and, on this occasion most of the soloists were light of voice, even if they exhibited refinement in shading and expression, and they were often lost in the orchestral accompaniment. But the chorus portions of the work were finely rendered by the club and the orchestra was also in good form. Chamber concerts are beginning to loom up ominously for the critic, but I shall not speak of these when so much orchestral, choral, and other important musical matter presents itself for the monthly report of

COMES.

PHILADELPHIA.

Philadelphia, December 1, 1884.

EDITOR KUNKEL'S MUSICAL REVIEW:

Our places of amusement seem to be well patronized as "good houses" are the words heard everywhere.

At the Academy of Music the spectacular drama "Sieba," held the boards for the last three weeks. The play is in five acts and fifteen scenes. The scenery of the play, with brilliant lights, beautiful costumes and the hundreds of dancers who crowded the large stage of the Academy form the main attraction of the piece.

The Milan Grand Italian Opera is announced for this week, with "Aida," "Rigoletto," "Barber of Seville," "Norma," "Il Trovatore," and "Sonnambula," underlined. The New York papers speak very highly of their performances, as they came to this country unheralded, unpuffed, only on their own

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merits, giving a better performance than any Opera Company that ever visited this country. Madame Ristori appeared at the Chestnut Street Opera House commencing September 10, for one week. This was Madame Ristori's first appearance here in English. Fine audiences greeted her nightly. Mlle. Aimée followed for one week, also in an English speaking rôle. The comedy is "Mamzelle." J. K. Emmet appeared at the same house last week. At Haverly's "Desirée" an American Opera by Mr. Sousa of the Marine Band was given for the last three weeks and met with the success it merited. At the Chestnut Street Theatre Minnie Palmer appeared in "My Sweetheart." At the Arch Street Theatre, Joseph Jefferson appears this week in his famous plays. The Germania Orchestra resumed their regular concerts every Thursday afternoon at the Academy of Fine Arts, with increasing public favor. The "Saengers-Commers" of the United German singers took place November 20. About twelve hundred must have been present. They had a very long programme some twenty societies participating. Mr. Edmund Wolsieffer is president. Next year the old Maennerchor of Philadelphia, the oldest German singing society in America will celebrate its fiftieth anniversary, when a great many societies from the different parts of the country will participate. "Long life to the Old Maennerchor." T. J. MERGES.

### BRIGNOLI.

**BRIGNOLI**, the well-known tenor and genial man of the world, passed away on the afternoon of October 30th, at 4 o'clock, in a small room on the fourth floor of the Everett House, New York. Signor Brignoli had been ill upwards of two months, but his condition was not regarded as alarming until a few days before his death.

Pasquillino Brignoli was born in Naples about fifty-seven years since. His father was a manufacturer of gloves, but discovering that his son was gifted with an unusually beautiful voice he decided upon giving him a musical education. To this end he sent the lad to the conservatory, where he studied the piano as well as the art of song. Toward 1853 he journeyed to Paris, where the manager of the opera undertook to complete his education for the stage, secured his admission into the Conservatoire, and finally brought him forth in the tenor rôle in Rossini's "Moise en Egypte." Young Brignoli was only fairly successful on the French stage, so he tried his fortune at the Italiens and made his debut, a twelvemonth after his arrival in Paris, as Nemorino in "L'Elisire," Ronconi being the *Dulcamara*. The impression produced could not have been very profound, for a year later he was in America, under Mr. Max Maretzek's direction. He effected his first appearance in the United States at the Academy of Music on March 14, 1855, in "Lucia di Lammermoor." Here his success was instantaneous and permanent. He wisely chose to make this country his home, and with the exception of an occasional disappearance, the result of an engagement in Paris, where he pleased in the serenade "Com' e gentil" from "Don Pasquale," or in London, where he sang under the direction of both Mr. Mapleson and Gye, he was almost continuously before the American public. He was under contract to Mr. Max Maretzek for eight or nine years, and visited Havana with that veteran impressario, and the Messrs. Strakosch availed themselves of his services both for opera and for concerts, again and again. His last prolonged engagement was for the Kellogg concert tour undertaken three years ago. He has, however, sung repeatedly in public since that time. As a singer he was more highly valued on account of his voice than because of his method. He was, nevertheless, a thoroughly good musician, and his repertoire was uncommonly extensive. But his tones had power to charm where his affectation of style and clumsiness as an actor would have called forth ridicule and censure. In his palmy days he possessed a voice that reached easily to B flat, and its sweet and silvery timbre, and the facility with which it came from his throat, reminded one of Mario at his best. Of late years, of course, his organ had lost both compass and resonance, but in simple ballads it still had power to intrall the listener. As a man, he was liked by those who knew him well, and his eccentricities were readily condoned when it was understood that they rarely originated in a wish to offend or injure. He was a *bon vivant* of the most pronounced type, an enormous eater, and fastidiously careful in his dress. He died poor, for even when his performances brought him large sums of money he lived in a style quite beyond his means. Signor Brignoli was a widower. He married Miss Isabella McCulloch, a Southern songstress, from whom he had been separated some years when she died three or four years since. Some of his friends are now raising funds to erect a monument to his memory.

FRANZ RUMMEL, the eminent pianist, has accepted a professorship at the well-known Sternsche Conservatorium at Berlin.

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### MAJOR AND MINOR.

MR. WM. KNABE, of piano fame, was in St. Louis recently, and made us a pleasant call.

Do not wait until the end of the year to renew your subscription to KUNKEL'S MUSICAL REVIEW, but send it in now.

BROTHER COLBY, of the *Art Journal*, dropped in upon us recently, he reports the music trade generally quiet if not stagnant.

J. TRAVIS QUIGG, a terse and versatile writer, who was until recently editor of *Freund's Weekly*, has accepted a position on the *New York Evening Journal*.

ABBE FRANZ LISZT, protests against the round going paragraph about his feeble condition, declaring that he never was better, stronger, or able to do more work, and adding as a postscript that there's no use in sending to him for his autograph.

THE Miller Artist's Grand, furnished by Kieselhorst for the fête on the 25th anniversary of the founding of the French Mutual Aid Society of St. Louis, was a magnificent instrument and in excellent condition. It responded nobly to the utmost demands of the pianist.

MR. GEORGE W. CARTER, formerly of the Emerson Piano Company, now connected with Vose & Son, was present at the fourteenth Kunkel Popular Concert, and as he saw the crowd pouring into the hall he asked, "Where do all these people come from?" We informed him they all came from Boston.

A CHEAP and valuable Christmas present for any musical lady or gentleman, would be a year's subscription to KUNKEL'S MUSICAL REVIEW. Each number contains music enough to more than pay for the cost of the subscription which is but two dollars, and besides entitles the subscriber to one dollar and a quarter's worth of sheet or other music as a premium.

G. A. CARSON and pupils, gave a fine concert at the Methodist Church, of Medford, Ill., on the 14th ult. We note that on the programme appear three pieces that first saw the light in KUNKEL'S MUSICAL REVIEW, to-wit: "Under the Rainbow," *Auchester*, "Merrily I Roam," *Schleiffarth*, and "Bonnie Doon," revised edition, *Pape*. Besides Mr. Carson, Misses Gertrude Carson, May Darby, Nellie Steed, Dora Brazier, Mina Tally, Lou Steed, Mrs. Loper, and Messrs. H. L. Hunter, and N. B. Challacombe, took part.

It is stated that Madame Patti will appeal against the recent decision of the tribunal at Paris granting the Marquis de Caux a divorce from her. She founds her appeal upon the injustice in refusing her a divorce and granting one to M. de Caux, as the decision entitles him to all her property in France. Mme. Patti, with the voice of an angel, and the morals of a grisette, has so long transgressed the law with impunity, that she evidently believes herself above it, but she will find that her appeal will avail her nothing.

THE settlement of election bets has made a heavy draft upon the stock of M. J. Steinberg, the leading hatter and furrier of St. Louis, but the draft was not unexpected, and had been prepared for, so that Steinberg can still show the most complete assortment of goods in his line west of New York, and all at as low prices as the quality of the goods will warrant. Mr. Steinberg has an unusually fine lot of sealskin, and other fur cloaks, caps, etc., for the ladies, who should not fail to give him a call before investing—likewise papas and "hubbies" in search of Christmas presents.

At all times, but especially at this season of the year, when candies are provided for the children with more than ordinary liberality, it is of the utmost importance to see that they should not be adulterated with glucose, *terra alba*, plaster and the numerous other villainous compounds which are used by so many confectioners in defiance of the laws of health. In this connection we wish to say that Fraser's candies have been repeatedly analyzed by disinterested parties, and, in every instance, found absolutely pure. As a result, they, and they alone, are recommended by the medical profession of St. Louis. Send Fraser your orders for Christmas candies—his address is 602 Olive Street.

AN English exchange lately published a collection of rules of etiquette for the government of people who attend concerts and operas. It will be observed that they are quite as well adapted to the United States as to England. They are as follows: 1. Arrive late. Impression created that you dine at a highly fashionable hour. 2. Do not apologize to the simple people who have come at the advertised time, and on whose toes you tread while crushing past them. 3. Invariably carry an armful of scores (the older the better.) Impression created that you know something. 4. Beat time with the foot at all well-marked movements. Impression created that you have a musical soul. A pedal (!) obligato invariably enhances the enjoyment of your neighbors. 5. Hum every ear-catching melody. Impression confirmed that you know something. If any cantankerous person remarks that he did not pay to hear you sing, reply, "Then, sir, you have that into the bargain." 6. Start convulsively whenever a string breaks. Impression created that you have a musical ear. 7. Follow up the start with the remark that really those fellows ought to pay a half-penny more and get good strings. Impression created that you have a knowledge of the market value of catgut. 8. Smile knowingly when "the water gets into the meter" of the horns. Impression that you have a musical ear confirmed, for only a thoroughly trained listener can detect any margin on the tone of the horn. 9. Do not commit the indiscretion of applauding. 10. Leave your seat as soon as the last piece has been begun. Retreating at this time cheers the performers and adds to the pleasure of those who, with false politeness, remain to the close.



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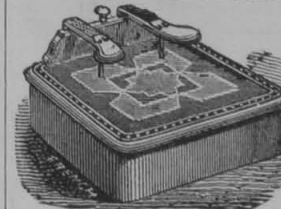
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WILLIAM ELLIOT GRIFFIS, in *The Home Journal*, tells a story regarding the time and circumstances of the composition of Poe's "Raven." In the summer of 1842 Poe, while visiting a family of the name of Barhyte, living near Saratoga Springs, New York, mentioned the fact of his having such a poem in preparation to Mrs. Barhyte. The following summer Poe, having returned to the place, was, one day, discovered by one of the boys of the family walking in a grove near a pond reciting something to himself, the child being particularly impressed with the words, "Quoth the raven, Nevermore." The boy broke in upon Poe's discourse with the remark: "What a name for a bird! Who ever heard of a bird named 'Nevermore?'" Whereupon the poet exclaimed, "I have it! Just the thing. That will make the very stanza I need to complete the poem." He then sat down on a rustic seat and wrote the first draft of the stanza beginning,

"Much I marvelled this ungainly,  
"Fowl to hear discourse so plainly."

FROM Waterloo, Iowa, we get the following well chosen programme of a concert given at the Presbyterian Church under the direction of Mr. W. H. Donley.

PART I. 1—Overture, "Tancredi," Rossini, Piano, Misses May Barber and Hattie Daniel. Organ W. H. Donley. 2—Chorus, "Homage to Gessler," Wm. Tell, Soloist, Mr. A. J. Riggs. 3—Piano Solo, "Dream of the Lily," Bartel, Miss Matie Camp. 4—Vocal Solo, "Bliss all raptures pass excellently," Robyn, Mrs. W. H. Bentley. 5—Chorus, "Rataplan, Rataplan," Donizetti. 6—Piano Duet, Pegasus, Schotte, Misses Hattie Daniel and May Barber.

PART II. 1—Chorus, "The Fair begins with sound of bell," Martha, Soloists, Miss Bell Shoemaker, Edith Klingaman, Ola Brown and C. O. Balliett. 2—Piano Solo, "LaGazelle," Wollenhaupt, Miss Hattie Daniel. 3—Vocal Duet, "When Through Life," Schonacker, Mrs. W. H. Bentley and Miss Ola Brown. 4—Prelude and Chorus, "Faithful and True," Lohengrin. 5—Organ Solo, "Wedding March," Buck, W. H. Donley. 6—Quartette, "Sleep While the Soft Eve Breezes," Bishop, Mrs. W. H. Bentley and Miss Edith Klingaman, Messrs. C. O. Balliett and A. J. Riggs.

## ABOUT MUSIC BOXES.

THE mechanical combination employed for playing long pieces of music without intermission consists of a duplex cylinder operating upon two separate combs. It appears that the first idea occurred to Mr. Amédée Paillard, in 1873, whilst employed in constructing a musical box for the Philadelphia exhibition, valued at \$6,000. But the method he suggested was perfected and simplified by a St. Croix workman, who sold his invention to Messrs. Paillard & Co.

At Messrs. Paillard's factory at St. Croix every facility is given for inspecting the various processes of manufacture and plans of construction.

The enormous power required in their large boxes, is obtained from four large barrels operated in one pinion; the diameter of each barrel is 5½ inches, and the width 3¼ inches. The advantage of this combination is this: the main springs are all broad and thin, and on this account are not likely to break. It is estimated that their combined force is four hundred pounds, and though the power is so great, yet, by the combination of levers attached to the barrels they may all be wound at once by a child.

Space does not permit of our describing all the various processes of manufacture in detail, but the plan of making a key-board or comb will be an interesting detail. Mild cast steel is used, not however so highly carbonized as that used for gravers and cutters. After most minute testing of the piece of metal selected, it is then planished and annealed, being made red hot—a dark red only—and covered up in sawdust to exclude the air. The teeth are then cut with great rapidity and exactness in an elaborate dividing engine. In the tuning of the key-board it is sometimes found that, notwithstanding the care in the commencement, that one or two of the keys will show feebleness, and want of power in utterance; such keys are taken out and new ones replaced by the following process. A key is made of the same shape and temper as the defective one, but on the under part a foot is formed. A slot is then filed out of the steel block of the key-board the exact size of the foot. The new key is then gently hammered into its place, care being taken to fix it in a line with the other keys. It is then soldered in its place with the ordinary soft solder used by tinmen. In this operation it is necessary to use a very large soldering copper bit, weighing about seven or eight pounds: a smaller one will not retain sufficient heat to penetrate the key-board. When the key is well fixed, it is filed up perfectly level with the others, and tuned by filing it underneath. If it has been executed by a good workman no one can detect it. A premium is put upon workmen who show great cleverness in this kind of work, as they are generally drafted away to the London or New York depots for repairs, an extensive business of this kind being carried on at each of these houses in difficult repairs that the proprietors would be glad to get rid of, and they contemplate publishing an exhaustive treatise on this subject for the use of their customers.



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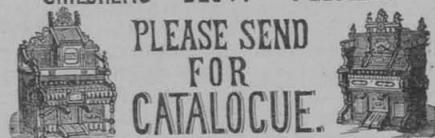
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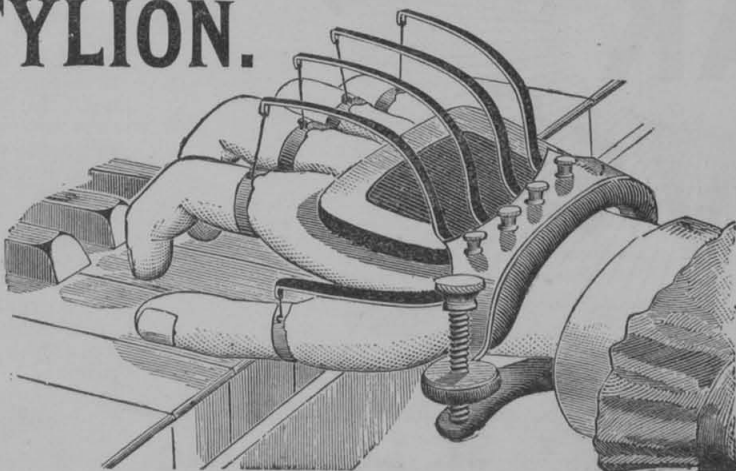
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My cigarette! The amulet  
That charms away unrest and sorrow;  
The magic wand that, fair beyond  
To-day, can conjure up to-morrow,  
Like love's desire, thy crown of fire  
So softly with the twilight blending,  
And ah! meseems, a poet's dreams  
Are in thy wreaths of smoke ascending.

My cigarette! Can I forget  
How Kate and I, in sunny weather,  
Sat in the shade the elm trees made,  
And rolled the fragrant weed together?  
I, at her side, beatified,  
To hold and guide her fingers willing;  
She, rolling slow the paper's snow,  
Putting my heart in with the filling.

My cigarette! I see her yet—  
The white smoke from her red lips curling,  
Her dreaming eyes, her soft replies,  
Her gentle sighs, her laughter purling!  
Ah, dainty roll, whose parting soul  
Ebbs out in many a snowy billow,  
I, too, would burn, if I could earn  
Upon her lips so sweet a pillow!

Ah, cigarette! The gay coquette  
Has long forgot the flames she lighted,  
And you and I unthinking by  
Alike are thrown, alike are slighted,  
The darkness gathers fast without.  
A raindrop on my window slashes;  
My cigarette and heart are out,  
And naught is left me but their ashes?  
—H. C.

BABIES will soon have enjoyed three hundred and sixty-six holler days this year.

THEY say you cannot catch fish with a clari-net, nor get any marrow out of a trom-bone.

WHEN cats give a concert from the top of a wall, it isn't to the cat we object; but the waul.

"DARLING, it's bedtime. All the chickens have gone to bed," "Yes, mamma, and so has the old hen."

THE small boy who reached up the chimney for another Christmas present said he found something there that sooted him.

"IF I have to speak to you again, children, I shall punish you." "Well, then," said Tot, "I'd advise you to hold in your speak."

A YOUNG woman who once sang so divinely, "Oh, had I the wings of a dove," has since married. She is now glad to get a chicken leg.

"WHAT quantities of dried grasses do you keep here, Miss Stebbins. Nice room for a donkey to get into." "Make yourself at home," she responded with sweet gravity.

LANDLADY (fiercely)—"You musn't occupy that bed with your boots on." Boarder—"Never mind; they're an old pair. I guess the bugs won't hurt 'em. Let 'em rip anyhow."

MR. RUSKIN poetically says, "When the song raves in thy head, kiss thou me." We are grateful for the invitation, but think we would prefer to let the song rave.—*Boston Post*.

PUZZLING—New curate (to country sexton)—"Squire Hodge has a large family, I suppose?" "Bless ye, no, sir, not at all. None of them Hodgees had iver any family—it's hereditary."

A CANADIAN emigrant: "The funds all gone?" shouted the depositor. "Every cent," replied the president. "Are you sure that he left nothing?" "He left nothing but the country."—*Portland Advertiser*.

SAID one of society's smart ornaments to a lady friend: "This is leap year, and I suppose you will be asking some one to marry you?" "Oh, no!" was the reply; "my finances won't permit me to support a husband."

THE editor's four year old Lillian surprised a lady who was mechanically singing a popular ditty in her presence the other day by grasping her hand and moving it like a crank. "What are you doing, Lillian?" "Why, you're my hand-organ and I'm grinding you." The "organ" stopped.

ONE day, in a public garden, in Vienna, a little man accosted Berlioz: "Monsieur, you are a Frenchman, I am an Irishman; there is, consequently, no national amour propre in my sentiments, and (seizing the master's left hand) I ask permission to shake the hand that wrote the 'Romeo' Symphony. You understand Shakespeare!" "In that case, sir, you have mistaken the hand; I write always with this." Here the Irishman dropped the wrong member, grasped and shook the right one, and went away saying, "O these Frenchmen—these Frenchmen! They must laugh at everything and everybody, even at their admirers!"



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"Now," said a college professor, "before I begin, I want some one to give me his idea of an angel." The young men looked at each other and snickered, but no one said anything. "Dear me," said the good man, "has no one ever heard of Lucifer?" "Oh, yes," said the book-worm of the class: "Lucifer was the man that started the German Reformation."

ONE of our German vocalists recently accepted an invitation to dinner at the house of a former Bostonian, now living on Locust Street. Of course, the traditional pumpkin pie made its appearance. The hostess noticed that he tasted it but gingerly, and she was horrified when, on being asked to sing something, immediately after the dessert, he vociferated again and again: "I cannot say good pie—I cannot say good pie, good pie."

Not long ago, says an English paper, an Irishman applied to an overseer in a Tyne shipyard to be put on to a job. He was informed that he could not comply with his request, but as Pat continued to gaze earnestly at an anchor which was lying in the vicinity, the foreman repeated his reply that there was no work for him, and advised him to go away. "Divil a bit will I storr, sorr," replied Pat, "till I see the man that's going to use that pick!"

WE hear from New York that the editors of the *Musical Courier* (circulation 500) insist that it is "good form" to wear one's duster in winter, and live aesthetically, on snow-balls as long as snow lasts. This, we think, must be a slander, for as to the dusters, it is not likely those editors are known by all the tailors in New York city, and as to the snow-balls the Marquis de Bloomin'-humbog, though he does not know much, is said to know some good lunch routes.

"For heaven's sake, what are you doing, Mr. Schneidervrow?" exclaimed the leader of the orchestra to the second violin; "you're not keeping time at all; count the beats, man, count the beats."

Mr. Schneidervrow dropped his bow, looked over the audience of deadheads, and exclaimed in despair:

"It was impossible!"  
He had misunderstood the leader's meaning.—*Boston Transcript.*

"WHY does yer want er 'vorce frum dis lady?" asked a colored Judge of a dissatisfied husband.

"Case she ain't de 'oman I tuck her fur, sah. De law said she mus' be wid me in sickness an' health. She done all right 'long ez I had health, but soon ez I got sick, sah, she flung overboard her obergations."

"How?"  
"W'y sah, I tole her ter fetch me er fried chicken frum de place whar she cooked, but she didn't do it. She said dat de lady o' de house watched her too close. Dat ain't no way fur er 'oman ter treat her husband' what hab lubed an' tected her. Watched her too close, de mischief."

"I thinks, sah," replied the jurist, "that you are 'titled ter a 'vorce, 'case it was her duty ter git dat chicken. Lawd knows whut would er come o' me when I wuz down wid de rheumatiz ef I hadenter 'sessed a fine wife."—*Arkansas Traveller.*

A YOUNG woman from the country was suing her ex-sweet-heart for breach of promise, and the lawyers were, as usual, making all sorts of inquisitive interrogatories.

"You say," remarked one, "that the defendant frequently sat very close to you?"

"Yes, sir," was the reply, with a hectic flush.

"How close?"

"Close enough, so's one cheer was all the sittin' room we needed."

"And you say he put his arm around you?"

"No, I didn't."

"What did you say, then?"

"I said he put both arms around me."

"Then what?"

"He hugged me."

"Very hard?"

"Yes, he did. So hard that I came purty near hollerin' right out."

"Why didn't you holler?"

"Cause."

"That's no reason. Be explicit, please. Because what?"

"Cause I feared he'd stop."

"The court fell off the bench and had to be carried out and put under the hydrant for the purpose of resuscitation."—*Chicago Tribune.*

**HOW MISS KELLOGG HAS "GROWNED."**

BIRMINGHAM (Conn.) Letter to Hartford *Times*: Miss Clara Louise Kellogg, is spending the golden days of autumn in this beautiful village, the place of her nativity, among old friends. She was much amused yesterday during a call upon Miss Mary Smith, a homespun dame, and one of the old settlers of the place, who is quite deaf. Miss Kellogg was introduced as the celebrated songstress that everybody had heard of. "What did you say her name was?" said the old lady, putting her hand up to her ear; "don't remember ever to have heern tell of her. O, yes, Louise Kellogg, now I remember; used to sing up to the Birmingham Episcopal Church when she was a gal, and Mary Smith played the organ. But, dear me, that was a long time ago. Do you sing there now, Louise?" "No, aunty," explainingly said a friend, "Miss Kellogg is the *prima donna*, don't you know? and she has been heard all over the world."

"Well, I don't know about the '*prima donna*' part of it, but now I do remember that the gal did have a purty loud voice—didn't suppose though it would ever come to be heard so far. But it was the singing skewls, I suppose, though, that did it. Well, well, and this is the little Louise? But, massy sakes, how you have growned."



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### THE MELODIST.

THE melodists have generally been men innocent of such lofty notions as intellectual and moral purposes: still less of philanthropic or political ends. And at the same time, to do them justice, they have—at least while creating—but little regard for fame or applause. No man ever did, or ever will, create a beautiful melody to please anybody but himself. It is the glory of this form of art to be, in a certain sense, purposeless. In a certain sense. It has no ulterior design; no other object beyond the supreme one of developing and completing its own beautiful existence: in the accomplishment of which there may be passion and tension. Lofty and sublime emotion, too, but no after-thought. And there are people who find this selfish! Just as there are people who are envious at the spectacle, or rather at the suspicion, of ecstatic worship in religion. What business has that lowly creature to be enjoying commune with the power above which we do not share? Stone him! To which it may be answered, whose fault is it but your own that you do not obtain, if not a share, at least a reflex of the ecstasy? The true blot on the monastic system is not that its devotees do, but that they do not, give themselves to meditation on things celestial. If they did they would soon discover how little avails cloister, cell, or even continued solitude, for the purpose. If I have ventured on a bold simile it is because although art is not, and never can be, religion, yet art—and above all arts, music—furnishes us with frequent and apt figures or shadows of the conditions of religious thought. Some of you at least will understand me. But our business is with the type.

And I say that not only is this intellectual freedom from external responsibility essential to the creation of melody, but it is in this last that lies its true and inestimable service to the rest of us. It is the highest benefit it is capable of rendering, and one which is intrinsically worth all our toiling and moiling—even though we be in search of order, truth, and light; for here are the things we seek for. Only we may not load the creature with more than it is fitted to bear.

Yet there are critics of our day who arraign the melodists, including not only Rossini, but even Mozart, with want of earnestness! These nigger drivers grudge that they cannot put the very birds of the air into harness. There are certain people about who will have all their dogs bark; and who know only one maxim—about the provision made by a certain person for "idle hands." Idleness, in their dialect, being a refusal to run in their team. Mr. Ruskin—or some other stickler for earnestness, purpose, and diligence (or is it Kingsley?) yet complains that our generation has packed the clouds into cylinders, making them carry us at their own lightning speed. It is better for an unmuzzled dog in the streets in July, than for a child astray in school hours. And our intellectual pastors and masters—who have cleverly contrived to slip a ring through our conscience, as a knowing drover does through a bull's nose—are so earnestly persuading us to put our shoulder to the wheel (their wheel, is it?) that bye and bye we artists especially shall resent this uninvited discipline, and grow suspicious. We shall ask, in the true and Ciceronian sense, *Cui bono?* meaning, not "What is the good of this?" but "Who's the fellow that's going to get two pence out of this job?"

Yet for those of us who, in this generation, have run our necks into the collar, and who do not expect, or perhaps wish to get out of it till our work is done, is it more worthy to despise and revile those who have kept their freedom, or to accept thankfully the flowers they throw us, in evidence that there is sunshine somewhere, though we have chosen to work in the shade? Is there no good to us in the life of those whose lot is simply to be the exponent of grace and loveliness, without parading their duty?—*Antoine Mirica, London.*

THE Theatres Royal, Berlin, according to the *Signale*, occupy the second place in the list of European Opera houses and Theatres enjoying money grants from their respective governments: Paris with its Grand Opera drawing \$160,000 a year, receives only \$20,000 more. Then comes Stuttgart, \$125,000; the Theatre Royal, Dresden, \$80,000; the San Carlo, Naples, \$60,000; and the Imperial Opera house, Vienna, with the same amount; the Teatro Apollo, Rome, \$56,000; the Theatre Royal, Copenhagen, as well as the Grand-Ducal Theatres in Karlsruhe and Weimar, \$50,000 each; the Théâtre Français, Paris, \$48,000; the Theatre Royal, Munich, \$39,000; the Scala, Milan, \$35,000; the Theatre Royal, Stockholm, \$30,000; the Opéra-Comique, Paris, \$28,000; the Teatro Bellini, Palermo, \$24,000; the Teatro Regio, Turin, \$12,000; the Teatro della Pergola, Florence, \$8,000; and, last of all, the Teatro Carlo Felice, Genoa, \$2,000.